

1967

Stylistic Trends in Contemporary Organ Music. (Volumes I and II).

Robert Michael Rudd

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Rudd, Robert Michael, "Stylistic Trends in Contemporary Organ Music. (Volumes I and II)." (1967). *LSU Historical Dissertations and Theses*. 1360.

https://digitalcommons.lsu.edu/gradschool_disstheses/1360

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

This dissertation has been
microfilmed exactly as received 67-17,343

RUDD, Robert Michael, 1939-
STYLISTIC TRENDS IN CONTEMPORARY ORGAN
MUSIC. (VOLUMES I AND II).

Louisiana State University and Agricultural and
Mechanical College, Ph.D., 1967
Music

University Microfilms, Inc., Ann Arbor, Michigan

© Copyright by

ROBERT MICHAEL RUDD

1968

STYLISTIC TRENDS IN CONTEMPORARY ORGAN MUSIC

Volume I

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Robert Michael Rudd

B.M., Louisiana State University, 1962

M.M., Louisiana State University, 1963

August, 1967

FOREWORD

The purpose of this study is to encourage interest in contemporary organ music. The writer's decision to make this study has been prompted by the considerable neglect of research in the contemporary repertory for organ.

The scope of this study will be limited to solo organ music; there is indeed a sizeable repertory for organ and musical ensembles. For reasons elaborated upon in the introductory chapter, this study will involve a discussion of selected literature written from 1945-1965 and will not attempt an exhaustive presentation of the entire body of contemporary music for organ.

A special problem in writing about contemporary music involves the temptation to make judgments about composers and their compositions that have not yet stood the test of time. Thus, the writer has attempted to avoid statements of a purely subjective nature and remarks concerning personal preferences and opinions about the composers and their music.

Conclusive evaluations of composers and compositions have been avoided, to an extent, for these would rely only upon the subjective ideas of the writer. Any writer will be guided to a greater than desirable extent, however, by various background factors that will have shaped his views of contemporary music.

There will always be differences of opinion regarding

emphasis, selectivity, and proportion in a study such as this, particularly with reference to composers and compositions chosen. If many organ composers, widely acclaimed or not, have been mentioned in passing or not at all, it is not intended to imply any aesthetic evaluation of their works, good or bad. The selection of composers and works has been carefully made, as will be discussed more thoroughly in the forthcoming introductory chapter.

Whatever has seemed pertinent to this writer regarding evolving, current trends in organ music has been included in this study; however, this has taken for granted that the task has been limited. Composers discussed herein have been chosen as representatives of specific trends.

The organization of this study has centered around divisions indicated by certain stylistic streams.

It is assumed that the reader will have some knowledge about the organ, the standard organ repertory, contemporary music, and about organ music of this century in general. Thus, the study will be most meaningful for the scholar who has some interest in organ music and for the organist who has some interest in musical research.

It is very important that the reader know the author's attitude toward musical analysis for this study. This dissertation represents a broad survey of the technical elements and the stylistic idioms of the music involved. It is not intended to be a bar-by-bar discussion of the selected compositions.

Also of considerable importance is that the reader realize that the writer is looking for compositional unifying devices throughout the analyses of works in this study, because it is part of the writer's thesis and basic attitude that one of the best departures for musical analysis includes a thorough search for compositional unifying devices. The writer believes that this approach will best explain what the composer apparently set out to do and how he did it. Some will disagree with this attitude; nevertheless, the writer has found that an outlook of this sort for analysis has led to better understanding of the technical and stylistic features of the music involved in this study.

The writer wishes to emphasize that formal analysis in a conventional sense is not of major importance in this study. Formal plans and designs have been discussed briefly wherever observed in the music. But the discussion of compositional devices and technical elements has been emphasized more than other features of analysis. The author believes that a composer's use of technical elements creates and determines his style, just as a writer's use of grammar, vocabulary, and punctuation leads to his writing style. Thus, it was necessary to analyze the music before placing it in a stylistic category.

Also the author wishes to indicate that he emphasizes the unusual rather than the obvious throughout all analytical discussions. In a study of this sort it has been deemed more appropriate to stress the more esoteric features of analysis

rather than the conventional or obvious.

The reader will observe that the length of analytical discussions will vary considerably from one work to another. This indicates only that some works contain more material for analysis than others.

A brief description of terms used in the discussion of music will now be given (although this is not intended to be a glossary) for the terms are to be used with considerable flexibility throughout this study, rather than with an inflexible, strict view that would be implied by an actual glossary. The terms are discussed in the order of their frequency in this study. Grundgestalt, literally meaning basic shape, will be used with flexibility due to its somewhat controversial implications. At times, it will be synonymous with germ motive, indicating a short melodic unit or small number of notes that appear over and over throughout a composition, giving technical unity and formal coherence. The term will also refer to the thematic contour of a melody, series, or row that is used throughout a composition or a movement of a work. Also the word may be used to describe an underlying psychological thought or idea that may have led to compositional practices. In this broad context the term has the same connotation as the trite word "inspiration" and is therefore used in its place. The various meanings of Grundgestalt will be clarified by the use of the term within the text and within the context of discussing a particular musical composition. Also, the writer emphasizes that the

term will not be limited to any style of music but will be used wherever deemed appropriate by the musical analysis.

Serial will be used to indicate a procedure whereby a composer uses a certain melody, germ motive, or Grundgestalt as a device for unity throughout a work. The context will indicate whether the term has a special relationship to any certain composer well-known for certain compositional devices or procedures described as "serial." This is to indicate that serial does not suggest a certain technique, style, or composer; moreover, this is emphasized because of the controversial connotations of this term at the present time. Perhaps some will say that avoidance of the term would be the best procedure; however, the writer wishes to stress that all terms of this sort can and should be used with a great deal of flexibility. Terminology of the twentieth century should remain at least as flexible as terminology of all other periods. Serial will usually imply that the composer is using a melody or motive in various contrapuntal forms and with considerable contrapuntal and harmonic variety. In no case will this term be affixed to a composer or style, for there is considerable ambiguity in referring to "serial composers" or "serial styles."

Atonal and pantonal are terms that also defy strict definitions. Atonal suggests that tonality of any sort is totally absent, which is almost impossible for this writer to conceive. Pantonal indicates a broad, inclusive meaning that is too vague and hazy for clear explanation. Nevertheless,

the latter term is preferable to the former, and will serve to illustrate a texture in music that is not distinctively tonal in a conventional sense but still recalls certain sound effects and textures of older music.

Pandiatonic is to be used sparingly in the text. The term usually implies more respect and adherence to vertical sonorities in a tonal sense rather than attention to tonal implications in horizontal or contrapuntal progressions. The term is best used to describe a passage that shows free harmonic combinations used in a texture more diatonic than chromatic.

The writer wishes to distinguish between key and tonality. Key is used to indicate a certain center to which various progressions move. This is to be distinguished from tonality, which implies that a passage suggests a familiar chordal color or progression but does not center clearly around any note or sonority.

Polytonal and polymodal will indicate the presence of several tonalities or modalities simultaneously, and each tonal or modal region will usually be clearly distinguishable.

Distinctions between polychordal and polyharmonic are more difficult. The writer believes that they can be used synonymously. If there is a distinction in the text, it will indicate that polychordal refers only to combinations of tertian structures one against the other, whereas polyharmonic will indicate a combination of different kinds of vertical

sonorities together, such as tertian and quartal simultaneously.

Multitonicity will be used to indicate a mixture of several tonal feelings at the same instance, although each of the tonal areas will not be as clearly defined as in the case of polytonality.

Terms such as combinatoriality, intversion, and permutation are explained in the text wherever they occur and thus will not be discussed at this point. The same will apply to polyplanal and its German equivalent schichtigen or mehrschichtigen Struktur.

There are two instances in which a compositional matrix will be presented. A matrix is a table or chart showing every possible sequence, order, or combination of notes that can be derived from a given melody or motive. Observation of the table is the only way to understand clearly the process involved.

The writer stresses again that all the above terms must be used with some flexibility, and their meanings must be fully revealed by careful reference to their use in the text.

Musical examples are to be indicated by numbers referring to a certain page of the music that has been reproduced. Letters refer to specific measures within a passage. The examples are to appear as closely as possible within the area of textual explanation, but at times the examples may be several pages before or after the textual passage to prevent duplication of the same musical examples.

In the bibliography section the writer has used "check list" to refer to items that have not been studied but may provide further sources of reference for the reader, while "bibliography" refers to items that have been studied or at least read by this author.

A discography has not been given since very few compositions discussed in this study have been recorded.

Finally, the writer wishes to express gratitude to his adviser, Alumni Professor Kenneth B. Klaus, for his guidance in supervising this study. His knowledge of contemporary music has been a source of much encouragement to the writer. Appreciation is also extended to the doctoral committee members, Mr. Paul Louis Abel, Dr. Frederick Crane, Dr. Milton Hallman, Dr. Earl Redding, and Dean Everett Timm. Sincere appreciation goes to the writer's wife, Beth, who has been of assistance in many ways in the preparation of this dissertation. Also, the writer expresses thanks to the typist, Mrs. Oscar Kimbler, who was patient and capable in her endeavors, and to Mrs. Kenneth Kahao, music librarian at Louisiana State University, who was of much assistance.

ACKNOWLEDGMENTS

The following acknowledgments are made for permission to reproduce musical examples.

Samuel Adler, Toccata, Recitation and Postlude, Copyright 1962 by Oxford University Press, Inc., New York. Reproduced by permission.

Joseph Ahrens, Triptychon über B-A-C-H, Copyright 1952 by Schott and Co., Ltd., London. Reproduced by permission. Verlandungen I, Copyright 1965 by B. Schott's Söhne, Mainz. Reproduced by permission of Schott and Co., Ltd., London.

Richard Arnell, Second Sonata, Copyright 1957 by Hinrichsen Edition, Ltd., London. Reproduced by permission of C. F. Peters, representatives for Hinrichsen.

Henk Badings, Preludium en Fuga, Copyright 1956 by Donemus, Amsterdam. Reproduced by permission of C. F. Peters, representatives of Donemus.

Helmut Bornefeld, Partita VII, Copyright 1956 by Bärenreiter-Verlag, Kassel. Reproduced by their permission.

Willy Burkhard, Choral-Triptychon, Copyright 1954 by Bärenreiter-Verlag, Kassel. Reproduced by their permission.

Johann David, Partita über B-A-C-H, Copyright 1965 by Breitkopf & Härtel, Wiesbaden. Reproduced by

permission of Schott and Co., Ltd., London.

Jeanne Demessieux, Triptyque, Copyright 1949 by Durand & Cie., Paris. Reproduced by permission of Durand.

Harald Genzmer, Dritte Sonate für Orgel, Copyright 1964 by Henry Litolf's Verlag. Reproduced by permission of C. F. Peters, New York. Tripartita in F, Copyright 1950 by Schott and Co., Ltd., London. Reproduced by permission of Schott and Co., Ltd., London.

Alberto Ginastera, Toccata, Villancico y Fuga, Copyright 1955 by Barry & Cia., Buenos Aires. Reproduced by permission of Boosey and Hawkes, Oceanside, New York, representatives for Barry & Cia.

Otto Luening, Fantasia, Copyright 1963 by C. F. Peters, New York. Reproduced by permission.

Jan Mul, Choral Joyeux, Copyright 1957 by Donemus, Amsterdam. Reproduced by permission of C. F. Peters, their representatives.

Ernst Pepping, Drei Fugen über BACH, Copyright 1949 by Schott and Co., Ltd., London. Reproduced by permission of Schott and Co., Ltd., London.

Daniel Pinkham, Suite for Organ, Copyright 1952 by Daniel Pinkham, Copyright assigned, 1964, to E. C. Schirmer Music Co. Reproduced by permission of E. C. Schirmer.

Siegfried Reda, Präludium, Fuge und Quadruplum, Copyright 1959 by Bärenreiter-Verlag, Kassel. Sonate für Orgel, Copyright 1963 by Bärenreiter-Verlag, Kassel. Triptychon, Copyright 1952 by Bärenreiter-Verlag,

Kassel. Each composition reproduced by permission of
Bärenreiter.

Hermann Schroeder, Partita, Veni Creator Spiritus, Copyright
1959 by B. Schott's Söhne, Mainz. Reproduced by
permission of Schott and Co., Ltd., London.

Gerhard Wuensch, Sonata Breve, Copyright 1966 by the Long
Beach, Los Angeles, and Pasadena and Valley Districts
Chapters of the American Guild of Organists. Repro-
duced by permission of Avant Music Co., representa-
tive for the publishers.

TABLE OF CONTENTS

	Page
FOREWORD	ii
ACKNOWLEDGMENTS	x
ABSTRACT	xv
Chapter	
I. INTRODUCTION	1
II. ANALYSIS OF NEO-BAROQUE COMPOSITIONS	43
Joseph Ahrens (1904-)	
<u>Triptychon</u> , 1949	43
Richard Arnell (1917-)	
<u>Second Sonata</u> , 1957	70
Helmut Bornefeld (1906-)	
<u>Partita</u> , 1955	85
Willy Burkhard (1901-1955)	
<u>Choral-Triptychon</u> , 1953	110
Harald Genzmer (1909-)	
<u>Third Sonata</u> , 1963	139
Alberto Ginastera (1916-)	
<u>Toccata, Villancico, Fuga</u> , 1947	163
Ernst Pepping (1901-)	
<u>Three Fugues on B-A-C-H</u> , 1949	184
Hermann Schroeder (1904-)	
<u>Partita</u> , 1959	199
Gerhard Wuensch (1925-)	
<u>Sonata Breve</u> , 1963	216
Volume II	
III. ANALYSIS OF NEO-ROMANTIC COMPOSITIONS	242
Samuel Adler (1927-)	
<u>Toccata, Recitation, Postlude</u> , 1962	242
Henk Badings (1907-)	
<u>Prelude and Fugue IV</u> , 1956	256
Jeanne Demessieux (1921-)	
<u>Triptyque</u> , 1948	265
Harald Genzmer (1909-)	
<u>Tripartita in F</u> , 1945	281
Otto Luening (1900-)	
<u>Fantasia for Organ</u> , 1963	302
Jan Mul (1911-)	
<u>Choral Joyeux</u> , 1956	315
Daniel Pinkham (1923-)	
<u>Suite for Organ</u> , 1952	320

TABLE OF CONTENTS (continued)

Chapter	Page
IV. ANALYSIS OF SYNCRETISTIC COMPOSITIONS	343
Joseph Ahrens (1904-)	
<u>Verwandlungen I</u> , 1963	343
Johann David (1895-)	
<u>Partita on B-A-C-H</u> , 1964	357
Siegfried Reda (1916-)	
<u>Prelude, Fugue, and Quadruplum</u> , 1957 . .	383
Siegfried Reda (1916-)	
<u>Sonata</u> , 1960	400
Siegfried Reda (1916-)	
<u>Triptychon</u> , 1951	432
V. CONCLUSION	455
BIBLIOGRAPHY	463
APPENDIX: BIOGRAPHICAL NOTES ON THE COMPOSERS . . .	484
VITA	489

ABSTRACT

The purpose of this study is to encourage research in contemporary organ music, which has been considerably neglected. The period 1945 to 1965 has been taken as the scope of this study. Only solo organ music has been selected, although a considerable quantity of music for organ and other instruments exists.

Determining the stylistic trends present in the organ literature involved has necessitated an analytical search into organ music of the following countries: Canada, England, France, Germany, Latin America, and the United States. The greatest activity in organ music since 1945 has occurred in Germany. Thus, this study emphasizes German composers more than any other.

Musical analysis in this study stresses compositional unifying devices and emphasizes unusual rather than common technical elements. The author avoids bar-by-bar analysis but stresses a survey of compositional practices. If a germ motive or Grundgestalt occurs, the writer determines its importance to the formal and stylistic characteristics of the music. Special attention has been given to permutation, interversion, polyharmonic and polychordal functions, as well as pandiatonic, polymodal, and polytonal textures. Unusual features of registration have been discussed, along with the composer's idiomatic treatment of the organ. Text painting

has been mentioned wherever present.

The writer has found that a composer's style is the result of technical and formal compositional devices, in the same way that a writer's style is the result of his use of elements such as grammar and diction. Thus, form and style are inseparable, but one is the result of the other.

Background influences have led to the study's organization, having shown that this music embraces three stylistic divisions: neo-Baroque, neo-Romantic, and Syncretistic. The first two categories include, respectively, the eclectic practices of composers who have followed eighteenth-century German and nineteenth-century French influences, while the third category represents composers who have emulated more advanced twentieth-century composers. The term Syncretistic describes the practices of composers who use various serial techniques in styles that avoid eclecticism and neo-classicism. The author avoids entitling the third category serial, for serial indicates procedure rather than style.

The composers chosen are representatives of the three stylistic categories in question. They were selected only after investigating many other composers. Their selection does not imply musical evaluations. These composers have not received proper recognition and their music has been performed very seldom. The author has not discussed music already well-known.

The composers and compositions are now given, as they appear in the three chapter divisions: neo-Baroque works:

Joseph Ahrens, Triptychon über B-A-C-H; Richard Arnell, Second Sonata; Willy Burkhard, Choral-Triptychon; Harald Genzmer, 1963 Sonata; Alberto Ginastera, Toccata, Villancico, y Fuga; Ernst Pepping, Three Fugues on B-A-C-H; Hermann Schroeder, Veni Creator Spiritus; Gerhard Wuensch, Sonata Breve. Neo-Romantic: Samuel Adler, Toccata-Recitation-Postlude; Henk Badings, Prelude and Fugue IV; Jeanne Demessieux, Triptyque; Harald Genzmer, Tripartita in F; Otto Luening, Fantasia; Jan Mul, Choral Joyeux; Daniel Pinkham, Suite. Syncretistic works: Joseph Ahrens, Verwandlungen I; Helmut Bornefeld, 1955 Partita; Johann David, Partita on B-A-C-H; Siegfried Reda, Preludium-Fuge-Quadruplum, 1960 Sonate, and Triptychon.

This investigation has revealed that organ music of the middle sixties has not yet embraced experimentalism in aleatory and electronics, characteristic of contemporary music in other fields. The current stylistic streams in organ music depart widely from current activities in other music. Thus, this study should be of importance to those interested in contemporary trends and of special value to those who perform and teach organ music. This study also indicates a vast area still unexplored by organ composers, including aleatory, experimental activities of many types, and ethnic musical sources.

CHAPTER I

INTRODUCTION

Two worthwhile tasks for writers within music and the various fine arts are the discovery, presentation and discussion of works that are unknown to most persons active within the arts in question. To reveal certain works that might otherwise be neglected is an important activity for musical research. The opinion that the truly great artistic achievements have already been discovered for most areas and periods in music leads to the false assumption that much musical research is a cumbersome collection of useless facts and ideas. The latter attitude, unfortunately, is held by too many in the field of music; moreover, the attitude has led to pessimism, cynicism, and abounding distrust among the various realms of music such as performance, composition, music education, theory, and, of course, most of all in musicology. This study will attempt to emphasize some of the better motivations for musical research and musical analysis; it will also try to illustrate effectively the futility of the cynicism that has pervaded the thinking of those who scorn the discussion of relatively obscure and unknown musical works. Some musicians are quite correct in their feeling that much musical and aesthetic criticism and analysis borders on some of the trivial aspects of music; yet this is a generalization that should not be applied to

many worthwhile endeavors in musical research. Persons active in many areas of music frequently exhibit generalized attitudes toward activities in fields other than their own. It is common to notice a certain amount of hostility among writers in music education, theory, musicology, and aesthetics. Quite often one will observe that a researcher in one of these areas will indicate considerable distrust for the writings of another researcher in a different division of musical activity. The prevailing views that have been often observed by this writer show some of the following attitudes toward various research areas: music educators are generally accused of dealing with oversimplifications in music that really should be obvious to anyone with common sense; theorists are often accused of reducing musical analysis and discussion to a mere table, chart, or graph of statistics and tabulations; musicologists usually are accused of having interest only in obscure, insignificant works of music, of having little interest in their performance, or in any music that is appealing to performers. Musicologists are also convicted of high treason in their incessant demands for extensive indexing, cataloguing, and overall obsession with musical data such as footnote and bibliographic information. Finally, aestheticians receive the greatest abuse of all, for their contributions emphasize philosophic proclamations and stress intangible and subjective musical thoughts. Aesthetics usually emphasizes personal opinion and judgment, subjective feelings, and the comparison of musical creations

to works in other divisions of the humanities. Many musicians feel that the aesthete has succeeded in presenting a great heap of confusing verbosity, especially in the comparison of music to ideas of famous philosophers and writers on ethics and semantics. Pointing out some of the confusing terminology and semantics of current musical analysis will be considered an important aspect of this dissertation.

Another undertaking of the study will be an attempt to show that good results will be gleaned from various procedures regarding musical analysis. No one system or method for analysis will be declared superior to all others. Rather, it will be shown that good and bad alike will be found in all current analytical procedures, whether these be derived from practices in aesthetics, music education, musicology, or theory. There is no one particular system for analysis that can take precedence over all others. There are many ideas from writers in various fields that can be sifted and then combined to form the best procedures for musical analysis. Therefore, the attitude to be taken for analysis is to include an amalgamation of many attitudes by writers in the fine arts, some eminent and others not so well known. Some of our eminent writers have possibly made fewer contributions toward a dependable basis for analysis than those who have remained relatively obscure. This observation also suggests that many composers who are as yet buried within the mire of obscurity may offer greater musical contributions for posterity than many of their more

famous contemporaries. This idea may be traced for validity to many composers of past eras. For example, some compositions of Haydn possibly surpass in beauty some of Mozart, although Mozart is almost always now considered the greater of the two composers, but less so in his own day. This comparison should lend support to musical analysis today, for it should give encouragement to those who strive to find the greater individual creations of each artist rather than those who overemphasize famous composers and neglect lesser known composers.

The present day doctoral dissertation is almost always concerned with a minute area for investigation or with the study of items of little interest to many persons acquainted with the general area of the topic. The study at hand will attempt to offer greater attraction to more musicians involved in the study of musical analysis. The study shall not be limited to those interested only in contemporary music, since many of the analytical procedures involved may be applicable to music of other styles and periods. The study shall not be directed toward the average church organist, for this might limit the possible accomplishments vastly. Most important is that this study shall firmly embrace both formal and stylistic analysis, with an equal emphasis upon each division of musical analysis. At this point one must first realize that formal and stylistic thinking in music are strongly and inseparably related and that one aspect cannot exist alone and therefore should not

be discussed apart from the other. A fallacy concerning this assertion may be attributed to the current teaching of music in college, and rightly so. In most music curricula, formal analysis is a division of theory courses, while stylistic study is a part of history and literature courses. The separation of formal and stylistic analysis in music teaching has led to many false impressions and assumptions regarding the study of music--all music of all periods. Indeed not only has the music student been affected (as well as his teacher) but also a host of musicians having done musical analyses for theses, dissertations, and for publication in journals and as subject matter for books in the field of music. Perusal of Helen Hewitt's list of doctoral dissertations in musicology will quickly reveal the overlapping of thought and confusion regarding current attitudes toward the meaning of formal versus stylistic analysis in music. This can also be seen in the observance that many dissertations in musicology concern themselves with the field of music theory and many in theory are actually studies in musicology or history and literature. The contradictory issues have their bases in the belief that various areas in the teaching of music should be neatly separated into distinct regions known to us as theory, history, education, or musicology. In reality, all these fields should be closely related functions and activities. Thus it is peculiar and amazing that a person can receive a higher degree in only one of these fields: that is, one does not hear of a

person having a Ph.D. in grammar, or in short stories, or in writing, but merely, and quite convincingly, a Ph.D. in English. By the same analogy, one does not hear of a Ph.D. in algebra or calculus, but a Ph.D. in Mathematics. The field of music may take a lesson from this and really, in future years, should refer to its graduates as Ph.D.'s in Music, taking for granted that various persons concentrate in different areas within the general field. Thus one may glean from these comparisons the realization that various divisions within the general field of music should not be so carefully and meticulously separated, but, rather, that they should be considered equal parts of a whole subject for scholarly investigation. Such an approach in the teaching curricula would easily eliminate the many contradictions that exist in the research areas of musical analysis, wherein the keen insight of the best analyses will demonstrate the futility of separating formal from stylistic analysis. Julius Herford admirably illustrates this point in an article stressing the indivisible character of form and style in the discussion of music.¹ Herford points out the contradictions that develop when one tries to distinguish clearly between form and style in music by referring to definitions of these in the Harvard Dictionary. Herford also indicates that the term Gestalt suggests that form is the essential content of musical composition, and that historical style is

¹ Julius Herford, "Form and Style," The American Music Teacher, XI (Sept., 1962), p. 11.

an inherent element of form, implying that there is no form without style and no style without form.² Persichetti also comments on the separation of musical areas by saying that "the division of musical study into separate segments...is advisable only if the interdependence of these forces as found in the literature is maintained."³

Further confusion in the distinction of formal and stylistic matters may be observed in Stein's book on Form.⁴ Stein includes tonality, dynamics, color, and timbre as elements of Form, and distinguishes these from what he calls "Structure." His idea of structure corresponds to most definitions of musical forms, such as sonata forms, rondo, and fugue; there are, of course, many analysts who do not consider the above as forms at all, but as stylistic procedures. Indeed the terminology of current musical thought is no less confusing and contradictory than that of the Baroque, although many are not aware of this or do not choose to admit it.

A good idea is expressed by the late Lloyd Hibberd, who suggests that "one may refer to a work as being in several styles."⁵ For example, one movement of a work may show neo-Baroque qualities, while another movement may show

² Ibid., p. 33.

³ Vincent Persichetti, Twentieth-Century Harmony (New York: W. W. Norton and Co., Inc., 1961), p. 10.

⁴ Erwin Stein, Form and Performance (New York: Alfred Knopf Co., 1962), p. 3.

⁵ Lloyd Hibberd, "A Note on Musical Styles," The Music Review, XIX (Feb., 1958), p. 210.

neo-Romantic trends.

Further opinion on the relationship between form and style may be seen in the writings of Joyce Michell, former Professor of Musicology at Louisiana State University, and now Professor of Aesthetics at the University of Pennsylvania. She states that the "stylistic characteristic of a work determines its outward structure," and she also indicates that the study of scores in analysis and aesthetics is indispensable.⁶ The great differences in attitude toward music among Michell and analysts such as Hans Keller should be mentioned. In general, their differences will serve to illustrate the dangers involved in categorizing musical areas for analysis and in placing strict boundaries on various divisions within musical study, such as theory, music history, and musicology.

The divergent attitudes toward analysis have created a need for clarifications of the real meanings of analysis and the various divisions therein. The compositions to be analyzed in this project have been chosen to illustrate various procedures for the study of musical form and style and thus should be of value in indicating a balanced plan for musical analysis.

An important intention of this study will be the presentation of significant stylistic trends that exist in contemporary organ literature. Part of the underlying thesis

⁶ Joyce Michell, "Aesthetic Judgments in Music," Journal of Aesthetics and Art Criticism, XIX (Fall, 1960), p. 27.

will include the indication of current trends in organ music as distinguished from stylistic streams in other contemporary music. The chapter headings and analyses of individual works will serve to indicate that the stylistic streams in current organ music are quite different from those in other current music. The great significance of jazz, ethnic elements of various cultures, aleatory, electronic experimentation, as well as various combinations of these, are almost entirely absent in the organ literature of the present day.

Contemporary in this study means post World-War II, or approximately 1945-1965, and one may safely state that of all influences and trends in this post-War period, those of the Schoenberg school, electronics experimentation, and aleatory, in addition to the influences of ethnic and jazz elements, have all been the guiding forces in current compositional practices. The fact that contemporary organ music has not fallen into place with other music in regard to the above influences is an interesting aspect and supplies one reason for writing this study. Therefore, the writer may state that the purpose which has been of paramount importance in the writing of this study has been the desire to indicate the stylistic streams and sources of current organ literature opposed to that of other contemporary music.

The influential factors upon organ literature are, today, as they always have been, more limited than other musical literature in the number of channels from which organ styles derive their essence. Peculiar to the organ's

— 8

literature is the fact that two schools and two countries have furnished by far the greater amount of organ repertory, those of France and Germany. Although many other countries represent themselves with a sprinkling of organ music, they remain decidedly secondary in quantity, quality, influence, and popularity, compared with the music of the French and German organ composers.

Highly interesting is the German influence upon current organ literature, in two striking ways. First, one may note that German organ music was produced in far less abundance than French organ music in the earlier part of our century, and only until after the last World War did Germany revive its position as a country of great interest in organ music. The number of apparently significant French composers since the War is scarcely more than half a dozen composers, while the number of post-War German organ composers has increased considerably. Perusal of catalogues of German organ composers, notably those of Bärenreiter and Schott, will reveal at least one hundred German composers who have written more than a small bit of organ music. Thus, the post-War years have seen a return of German influence in organ literature, and this is possibly the most interesting turn of events in this field. For the first time since the Baroque period, Germany is now once again the chief source of activity in the composition of organ music.

Highly responsible for this change has been the powerful influence of Hindemith's organ music, which has been

greatly admired and often performed by many organists over the past twenty years. Indeed, Hindemith has possibly been the greatest influence upon many current styles and trends in contemporary organ literature. This realization further indicates the unusual position of organ literature, since Hindemith's influence in other areas of music has probably been less than in organ music. The notable factors that have shaped current styles in general derive from the following sources: ethnic sources, such as folksong tunes, jazz elements, and exotic scales of various cultures; serial procedures; experiments in aleatory; and, most recently, the significant influence of experimentation with electronics, synthesizers and tape modifications. Of all the latter streams of musical thought, not one has had a noticeable impact upon current organ music. Although there are German organ composers who are now beginning to show far greater interest in serial procedures than ever before, at the present time one must say that the Schoenberg school has been of less impact upon organ literature than the music of Hindemith. Current trends in the practices of composers such as Siegfried Reda and the latest works of Johann David suggest that the next few years may witness a displacement of previous Hindemith influence in favor of stronger stress upon serial ideas derived from Schoenberg and his followers. This possibility is strongly suggested by the works of David, whose latest serial works might defy his longstanding predilection for Hindemith's stylistic idioms. And the complex

serial treatment found in Reda's works surely indicate an acceptance of serial procedures among contemporary German writers for the organ, who have been among the first to practice modern serialism in organ music.

It is quite strange that the unique stylistic contributions of Messiaen to the organ repertory have been virtually ignored by most composers of all countries active in writing organ music. Messiaen's organ music has been called the "swan song for a once glorious instrument" by the somewhat singular French musicologist, André Hodeir.⁷ The implication that the organ is no longer an important instrument or that organ music is no longer great must be taken as a typically rash statement of Hodeir. One must say that Messiaen's influence upon other organ composers has been practically non-existent. It is almost impossible to name any composer who has shown an influence of Messiaen's organ works in the field of current organ repertory. Again, this differs with musical practice in other fields, wherein the contributions of Messiaen to composition have been strongly felt. It is within the realm of radical rhythmic patterns and ethnic modal melodies that Messiaen has made his obvious contributions. And these are exactly the same factors that have been consistently avoided in most ~~contemporary~~ organ music. In occasional instances, some composers have made only sparing use of ethnic scales or modes, and the use of

⁷ André Hodeir, Since Debussy: A View of Contemporary Music (New York: Evergreen Press, 1961), p. 112.

radical rhythmic patterns has been consistently avoided in the organ music of all contemporary composers excepting Messiaen. Thus his influence has been meager regarding his contributions to organ music, although significant in the stylistic and formal resources of other modern music. Messiaen's style has been meticulously shunned by his fellow Frenchmen in the field of organ music. Composers such as Demessieux, Dupré, Duruflé, and Langlais have inherited the French neo-Romantic stylistic attitudes of earlier French composers such as Alain, Tournemire, and Vierne, and thus they have not come under the spirit of Messiaen. The few organ works of Jacques Charpentier (1933-) and Jean Guillot (1930-) have shown some similarity to the thoughts of Messiaen but still do not claim his style as their ancestral derivative, according to notes on their music in the Leduc catalogues on their works. Hence, Messiaen, although immensely important to the general repertory, remains of less importance to current organ music, having affected other current organ composers only to a minimum degree. A doctoral dissertation now in progress by Clyde Holloway at Union Theological Seminary will no doubt present Messiaen as a particularly brilliant constellation in the organ repertory; nevertheless, the minute bearing of this composer upon other contemporary literature for organ should place his significance on a somewhat lower degree in that regard. An exception to this statement may take shape in some future organ composer who will hold Messiaen as an

example for stylistic thought, but this has not occurred as of the middle 1960's.

Another important observation regarding the position of contemporary organ composers is that German composers seem to write for organ as well as for other media. This is not true in the case of many composers of other countries, notably in England and the U.S.A., where organ compositions are usually substantially lower in quality for the organ than for other musical media.

The conclusion to be drawn from the previous discussion is that Germany is now the leading force in the development of a strong and respectable organ repertory. This idea will be indicated by the subsequent analysis of music for organ, wherein it will be observed that Germans seem to have at the present time a greater interest for organ music than other composers.

The considerable need for this study is evident when one observes the paucity of research concerning organ music and organ composers throughout the entire current literature. This stems from the obvious general disinterest in the organ itself as an instrument, due, possibly, to the present flourish of the electronic organ business, and also to the current situation in many church music programs, where trained, professional organists are seldom employed. The prevailing attitude among many church music directors is that any good pianist can presume to be an organist automatically without much instruction in the technical and musical

characteristics of the organ. Also of unfortunate influence is the fact that many church congregations do not wish to hear good organ literature but prefer the lush "chestnuts" of nineteenth and twentieth-century Romanticism for church music, or arrangements of orchestral, vocal, and piano favorites.

The neglect of the organ as a concert instrument is very disturbing at the present time. Many cities of large size and considerable wealth do not consider the concert organ a welcome instrument, and think nothing of building a large concert hall or auditorium without an organ. This trend has derived from the false assumption that the organ is not a concert instrument with a concert repertory, one which is capable of playing with symphony orchestras, touring ensembles of various kinds, or with other ensembles. The effective combination of organ and orchestra, long practiced in former eras of musical activity, is today ignored greatly in this country. It is interesting to note that in Russia, where churches do not permit the use of organs, concert organs are quite plentiful and concert organ programs also take place frequently. Concert activity in the Soviet Union has thus elevated the popularity and public appeal of the organ, long neglected in this country because of its rather limited association with church music programs.

Theses and dissertations have occasionally been written about individual organ composers, but none has been written

involving a survey of organ literature since 1941.⁸ This is only another indication of the present disinterest in organ music.

Previous reference to the title of this dissertation has already indicated that the use of the term contemporary means the post-War years of 1945-1965. However, this twenty year period offers only a framework for the study of organ music of the post-War period. Since this project involves a survey of the trends of current organ literature, it has not been deemed necessary to include compositions for every specific year, inclusive from 1945 to 1965. Rather, the real objective has been to exhibit an overall survey of the literature. As implied by the title, emphasis upon styles and directions of styles has been of paramount importance in this study.

Much has already been said concerning the distinction between style and form, and it is now necessary to indicate a special meaning for the term trends as used in the dissertation title. The term has been used to imply several particular meanings in the course of the musical analysis of the selected compositions. First, the term indicates a consideration of certain convenient and well-known streams of contemporary music in general, with special attention given to the previous assertion that organ music is in a class of

⁸ Buford Gross, "Modern Organ Music," (unpublished doctoral dissertation, Department of Music, Northwestern University, 1941).

its own regarding stylistic streams. As part of the purpose and thesis of this project the writer intends to show clearly that trends within the organ repertory are distinctly different from those of all other areas in new music.

The term trends also implies a strong consideration of the background factors that have directed the paths of contemporary composers for the organ. Thorough emphasis will be given throughout this study in reference to the influence of certain pre-War composers upon those chosen for this study. Also, and perhaps most important, the discussion of stylistic trends will give some indication regarding future possibilities and probabilities in the development of organ literature. As mentioned earlier, there is definite indication that organ composers now are in the process of fully accepting serial treatment as a contribution to contemporary organ composition. The full impact of serial procedures has not yet been felt in organ music, but neither has the importance of serialism been fully appreciated in other fields of musical endeavor. Many musicians are still opposed to serial ideas, fundamentally because of their misconceptions of the true nature of this twentieth-century contribution. The serial compositions of David and Reda will be thoroughly discussed in an effort to indicate the invasion of serial thinking into organ circles, the most conservative of all areas in composition.

There are many possible ways of organizing a study that deals with several composers of varying styles. Most

writers within the fine arts prefer to create stylistic categories for the organization of their ideas, and this is probably the most convenient manner. It is quite common in art history books to find the application of stylistic categories as a means of organizing the writer's material. For instance, one may often observe the use of "isms" as a means of stylistic organization. A typical book on modern art would usually contain chapter headings based on stylistic terms such as impressionism, expressionism, surrealism, or dadaism; the list could be extended indefinitely, and of more recent times would include terms such as constructivism and suprematism. Comparisons with research in art history are helpful in determining categories for use in musical analysis, for art history is really the older and more fully developed of these two fields of research in the humanities. Terms in music that correspond to the above "isms" of the arts would include serialism, traditionalism, nationalism, eclecticism, syncretism, classicism or neo-classicism, and experimentalism. Organization by means of such stylistic terms has been the most common procedure, exemplified by books on modern music such as those by Chase, Machlis, and Reti.

On the contrary, other writers in music have preferred other means of chapter divisions in discussing new music. Austin and Hodeir both organize their books by names of composers of this century. Each uses the name of a famous composer as a chapter heading. Still another procedure is

shown by Hansen in his book on this century, wherein the divisions are by chronology, separating this century into different periods of time. Furthermore, other ways might include the naming of schools of composers or countries and provinces as organizational divisions. The latter system could be of possible use in a study of this type, although less appropriate than the use of stylistic terms, since the principal goal is to indicate stylistic streams. A less satisfactory way might consist of grading the compositions under consideration, using various degrees of grading as chapter divisions.

The above discussion has included most conceivable possibilities for organizing a study such as this one. Not one method is ideal; instead, each has its own appeal. The combination of several types of groupings would not be feasible, and therefore one must choose one of the plans and adhere to it.

Of all the foregoing plans the one that is perhaps most suitable to this study is the use of stylistic terms. As part of the purpose of this study in indicating the trends now present in organ literature, the use of stylistic "isms" seems most appropriate and seems to correspond most logically with the title. The disadvantages in such a plan often involve forcing music into some category for the sake of organization. This practice has been avoided by selecting works that may be convincingly inserted as part of one of the three large stylistic divisions of the study. Indeed it

was part of the motivation for selecting the works in this study that certain definite stylistic traits and trends be strongly emphasized, and this has been the best reason for choosing this kind of chapter organization.

An initial survey of the composers and works selected revealed that the larger number of compositions could be classified as eclectic or neo-classical. Specifically, the two streams within the field of eclecticism are neo-Baroque and neo-Romantic, emphasizing the German and French schools of the eighteenth and nineteenth centuries, respectively. The neo-Baroque works stem from the impact of Germany's reverence for the great organ masterpieces of Bach, while the neo-Romantic works largely come as an extension of the French organ works of Franck, Widor, and Vierne. Thus these two streams form two large divisions or chapters.

A third and final division of organ works will follow the above categories, and this may be the most important selection of compositions regarding the future of organ music. All the works in this chapter embrace some form of serial technique or procedure; however, it would be incorrect to entitle this division "serial" music, for serial, as a term, always indicates a technique and never a certain style. As stressed earlier, the major purpose and thesis of the project will be to present and discuss certain styles, and therefore, serialism will be discussed as a matter of compositional procedure and not as a style. Serial music may involve various styles.

The third category has been entitled Syncretistic, indicating an application of a philosophical term to the music field. Syncretism in music differs greatly from eclecticism, which is the basic characteristic of all the works in the first two chapters. Eclecticism implies a process of composing that involves an imitative attitude toward past composers. This is not to say that music of this sort cannot be truly original, but it is to say that the resulting musical style of an eclectic composer may embrace various strongly related similarities to the idioms of former composers. This idiom will usually be more conservative, representing a combination of elements and idioms that agree with each other in historical stylistic sequence. Eclecticism also implies that the resultant style will be of a highly blended quality, stressing a smooth mixing of stylistic elements. On the contrary, syncretism involves a more radical and less conservative compositional approach, presenting a combined musical texture of formerly opposing musical elements. For instance, a work that is both serial by technical matters and tonal in sound may be regarded as syncretistic, for there has been a union of two musical concepts formerly conceived by many theorists as opposed to one another. It is here that the writer must disagree with the ideas of Reti set forth in his book on tonality in modern music, or Tonality, Atonality, and Pantonality, for it is in this work that several misconceptions about serial music have taken hold. In the general course of the book, Reti

asserts that music may be tonal, atonal, or pantonal, and throughout the book he refers to various serial compositions, especially those of Schoenberg as atonal works. It should be well known by now that Schoenberg despised the addition of certain labels such as these to his own serial music, and one who reads Schoenberg's own writings, such as those in Style and Idea, for example, can see that the composer never imagined many of the future misconceptions that have turned so many musicians away from serial procedures. Reti attempts to place definite categories upon music regarding tonality; however, these are unreliable, for contemporary music has different degrees of tonality, and there is certainly no such thing as atonality. Furthermore, pantonality, although a preferred term of Schoenberg, expresses nothing clearly definite in musical texture, for it is such a broad term that nothing firmly tangible is gained from it. As Searle says, "tonality and atonality are thus questions of degree, not of fundamental difference; the consistent and equal use of all the twelve notes of the scale can still produce a feeling of tonality if required."⁹

The mixing of formerly opposing elements in syncretism will thus include a blending of different attitudes toward tonality, and the attitude to be taken in the discussion of these tonal qualities will be the broad concept of Searle opposed to the narrow categorizations of Reti.

⁹ Humphrey Searle, Twentieth Century Counterpoint (New York: John de Graf Inc., 1954), p. 146.

In determining the stylistic traits of a certain composition, one might believe that the task is a slow, tedious process. The contrary is really the case, however, for usually a quick glance at the score will immediately lead to an identification of the stylistic stream of the music. Often this first impression will be correct, the verification of which is achieved after considerable careful study of the various idioms that constitute the texture of the work.

The works that fall into the neo-Baroque category are usually distinguishable by their short, terse phrase units and rhythmic patterns, similar to those of Bach and other Baroque composers. Thus, the rhythmic texture of a work will often lead to the best decision in stylistic classification. Also characteristic of neo-Baroque works is an emphasis upon variety of rhythm in all voices, often showing a different rhythmic texture in each part. This factor is quickly seen by visual observation of the score, and thus is the most practical, convenient, and, more important, the most dependable method of determining the stylistic traits of works in the chapter on neo-Baroque idioms.

The compositions in the second category are all heavily under the influence of famous French organ composers from Franck to Langlais and require a somewhat different outlook for stylistic classification. Their rhythmic texture is often quite the opposite of the Baroque idioms, since they exhibit long, flowing phrase units, simpler rhythmic

patterns in most cases, and a sense of legato lyricism peculiar to French writing for the organ. Also obvious at many times will be the pianistic quality typical of French composers of organ literature.

Previous indications about the meaning of syncretism may arouse suspicion that this third stylistic category is not always simple to determine, and this is quite true. Because of the tremendous variety to be found in syncretistic works, their identification and description is more difficult and depends upon many more factors than the few obvious idioms that plainly characterize the previous stylistic categories. As a mixture of non-eclectic idioms of the century, syncretism defies a quick summation of easy steps for stylistic determination. Often such a composition may be misleading in score appearance due to its rhythmic texture; that is, the study of the score may suggest that there is an eclectic or traditional texture at hand, whereas, in reality, the texture will be composed of non-eclectic idioms. In such a case, obviously taking a quick glance at the score will be insufficient and may lead nowhere. Only a careful and meticulous bar-by-bar observation may reveal syncretistic characteristics, for these may be disguised by rather ordinary rhythmic and melodic figures. This is quite often the case in works of the third chapter, for these works reveal the combination of simple and complex, old and new, conservative and advanced ideas, stressing the general description of syncretistic. In the case of determining

syncretistic qualities it has been discovered that the best policy is to proceed on an exhaustive hunt for such devices as permutation, interversion, mirror forms, combinatoriality, and chordal forms derived from melodic sources in the form of serial treatment. If these exist in a texture that is not obviously neo-Baroque or Romantic, then the work is termed syncretistic. Therefore, works of the latter category are those that are not reasonably suitable to the first two categories; hence, a process of elimination occurs, in that all works that are not confidently identified as eclectic are taken to be syncretistic and placed for analysis in the final category.

The reader will be careful to observe, however, that some works in the first two categories are composed in part by certain serial procedures; this factor supplies the best reason for having a separate classification for works that may or may not be serial but are definitely non-eclectic in their stylistic conception. Thus, one may see that the third category of music will present some of the most interesting and complex organ music. The organ works of Messiaen, while a great contribution and also often complex in structure, are not so puzzling as these syncretistic works for a preliminary or initial analysis, for their complexities are far more obvious to the eye than the more subtle technical maneuvers of syncretistic writers.

Terminology for stylistic analysis and description constitutes an area of special difficulty in this kind of study.

Reading analyses of music, regardless of the period or style involved, will reveal the labyrinth of terms that exist for stylistic and formal description. The writer has avoided the use of terms such as criticism and description within the title because of their confusing and conflicting connotations. One must also distinguish between analysis and description, as well as criticism. Analysis of music implies a thorough delving into the structure of the music and the way in which the composer has conceived and written the composition. On the other hand, description of music may only involve a rather superficial observation of certain musical factors. For instance, a musical description might include a tabulation of the number of intervals or chords of a certain kind found within the course of a work. It may also indicate a verbose sort of journalism that plagues the peculiar breed called "music critics." And, of course, the latter may be as far from good criticism as one can get, since the best musical criticism may be a combination of analysis and description of the music. A good music critic would be the person who is not only a good journalist but also a good musical theorist and analyst. Such beings are rare in the field of musical criticism.

It would be helpful at this point to mention some opinions of those active within the above fields in order to find explanations of the analysis, criticism, and description of music. Alan Walker, a student of Hans Keller, and a most perceptive thinker regarding musical study, gives some

excellent suggestions for clarification in this matter. Walker first points out that appreciation and understanding of music may be achieved without the ability to analyze and without the reading of musical analyses. He adds that analysis can explain some of the causes that lie behind artistic experience but that it can never give one artistic experience.¹⁰

Walker goes on to say that analysis aids the performer in his ability to proceed with a musical and perceptive interpretation of a musical work, but he makes a more thorough discussion regarding analysis versus description. Walker emphasizes the unfortunate fact that most text books are really dealing with mere description when they refer to musical analysis. Thus he continues that "practically all writing and teaching that pretends to deal with the subject of analysis is almost exclusively confined to schemes and nomenclature, and usually only describes what the listener can hear for himself in the music. Descriptive labels will no more help us to decide why a work is a structural success than knowing the names of the parts of a watch will explain why it ticks. You do not solve problems by describing them."¹¹

Joyce Michell goes a step farther and says that

¹⁰ Alan Walker, A Study in Musical Analysis, (New York: Macmillan and Co., 1962), p. 17.

¹¹ Ibid., p. 23.

"musical theory has damaged real musical understanding."¹² Although the position of Michell as an aesthetician somewhat darkens her reputation among many musicians, one may still agree that her position is valid to an extent, for many textbooks in the field of history and theory have indeed contributed harmfully to the understanding of music by their persistence in statistical description of schemes and nomenclatures within music rather than in the proper attention to the structural functions of various aspects of musical analysis. Musical analysis often attaches all sorts of labels to the discussion of music. The result has been that music has been categorized into various convenient compartments, and this is especially true of music of this century. Discussion of the overlapping influences of various composers in the works of this study will indicate the futility of ironclad labels and will show that discussion of music must be variable and flexible for each composition. Also important is an emphasis that no composer can be classified as a representative of one specific style, since composers can and do write in many styles, and even one composition can definitely embrace more than one stylistic stream.

One of the most interesting and informative writers in musical analysis is Edward Cone, who distinguishes clearly between different kinds of analyses. He asserts that there are two extremes in musical analysis today, neither of which

¹² Joyce Michell, "Aesthetic Judgments in Music," Journal of Aesthetics and Art Criticism, XIX (Fall, 1960), p. 74.

is really the best attitude for the study of music. One is the extreme of descriptive analysis, which includes tabulations, graphs, and all sorts of statistical reports that engage in the counting of a number or percentage of factors within a musical work. Counting the number of minor thirds in a piece would be an example, and also the counting of notes involved in a great deal of serial analyses today. Prescriptive analysis is the other extreme, which includes setting up a preconceived framework for a musical attitude, one which tries to force a certain composition into a certain category. Cone sums up his opinion toward this by saying that "description, restricted to detailing what happens, fails to explain why, and prescription offers its own explanation, but refers to an externally imposed scheme rather than to the actual course of the music."¹³ Cone's fundamental attitude is that good analysis should consider both of the above extremes and should ultimately rest somewhere between the two but should never be confined to one or the other.

This study will present an analysis and musical discussion that includes a mixture and synthesis of many ideas presented by the above writers and will not adhere to any one of the individual attitudes mentioned at the exclusion of all others. The best principle for discussion of stylistic streams will thus involve various approaches to the

¹³ Edward T. Cone, "Analysis Today," Problems of Modern Music (New York: W. W. Norton & Co., Inc., 1960), p. 36.

analysis of selected compositions. Various works may demand various analytical procedures, and no one approach or method for discussing the music may be used for all styles presented within this study.

For the use of specific terms in musical analysis the writer intends to follow rather closely the explanations given by George Perle in an index to basic definitions in his book Serial Composition and Atonality.¹⁴ Since these terms mostly concern themselves with serial procedures, there are two other sources for explanation of analytical terminology that have also been followed closely: the article by Jan LaRue in the Journal of Music Theory entitled "Style Analysis;"¹⁵ and the article by Heinz-Klaus Metzger in Die Reihe, entitled "Abortive Concepts in the Theory and Criticism of Music."¹⁶

In these three publications the reader will glean many ideas concerning terminology in analysis. The three sources are quite different in attitude and concepts for analysis. The LaRue article represents a clear and concise, if oversimplified, outline of general divisions to be mentioned in musical analysis, such as "melody," "rhythm," and so on. The information given in this article in most respects is

¹⁴ George Perle, Serial Composition and Atonality (Berkeley: University of California Press, 1963), p. 151.

¹⁵ Jan LaRue, "Style Analysis," Journal of Music Theory, VI (March, 1962), p. 91.

¹⁶ Heinz-Klaus Metzger, "Abortive Concepts in the Theory and Criticism of Music," Die Reihe, V (January, 1961), p. 21.

fundamental and is useful as a check list to insure thorough coverage of musical analysis. As mentioned above, the Perle publication deals mostly with aspects of serial analysis, such as complementary hexachords, combinatoriality, symmetrical formations of serial complexes, and various chordal formations resulting from serial manipulations. Thus, the Perle book will aid in the explanations of terms used in accordance with serial procedures in the third category, and also with occasional serial treatment in music of the other chapters.

Metzger's article is one of the best because of its emphasis upon the verbosity in much musical analysis. In explaining the title of his article, Metzger indicates that "if an idea or concept is a word which grasps a subject, then a mere word, which does not grasp a subject, is an abortive concept."¹⁷ Metzger thinks that the frequent use of such terms as "twelve-tone music," "atonal," "mysticism," "serial," "artistic ability," and "typical" are good examples of confusing or abortive concepts that have come into many analytical discussions. The frequent occurrence of such words only indicates a lack of clear concepts, or, in other words, a lack of firm, solid terminology for musical analysis. He does not say that these should not be used; rather, he stresses that their use should be limited and should be done only with the utmost of care. His thinking

¹⁷ Ibid., p. 21.

recalls the earlier discussion about stylistic labels, for Metzger opposes the idea of musical labels quite sternly. The excessive use of nebulous labels is the worst feature in Reti's writings, which go too far in trying to pinpoint stylistic elements in music. Metzger feels that a history of such "catchwords" would be a history of their decay. As an example he explains that terms such as "extonal" and "antitonal" have already died from musical usage; yet these words were quite common in the analyses of writers some years ago. One may also comment that "impressionism" is another bad stylistic term, for it includes composers of such diversity as Debussy and Ravel. Furthermore, one may observe the great stylistic differences in works of Schoenberg, Berg, Webern, Dallapiccola, and Stravinsky, all of whom have made use of serial techniques; yet all have retained their own individual styles. Indeed Schoenberg was probably trying to smother the use of terms such as "twelve-tone" and "serial" when he used the long title Composition with Twelve Tones Related Only One to Another. The fact that he does not refer to serial, twelve-tone, or atonal music strongly indicates his view that music may be in various styles if composed by the above procedures, and he firmly stresses that these are definitely technical procedures and are not stylistic idioms.

Semantic confusion is rampant in writings on the fine arts today. To further emphasize this fact one only has to recall the use of "pointillism" in referring to the art of

Seurat, who is generally classified with other impressionistic artists, in contrast to the same term used in music in connection with Webern, whose style and period are far removed from that of Seurat. Another example exists in the music of John Cage, who is labelled as an active participant in aleatory, although his music is really in the realm of experimentalism.

Furthermore, many musicians think of music in terms of their own particular usage of certain words that have come into their thinking from association with certain teachers or certain publications. The need is great for musical writers to launch out into a penetrating search for the various possible meanings of terms, rather than depending upon their own ideas of musical terminology. Metzger's final admonition is that "so long as the phenomena comprehended by such concepts continue to exist, they must be retained, to give a name to what should not continue to exist."¹⁸ For this study, the Metzger article is valuable and is highly recommended to the reader who is interested in stylistic analysis. The article indicates the superior quality of writings in Die Reihe, which is to be considered an important source of thinking concerning the penetrating analysis of music.

The fundamental attitude of the writer toward stylistic analysis in this study will assume a position midway between

¹⁸ Ibid., p. 29.

that of Hans Keller in his writings on "functional analysis" and the aesthetic writings of Joyce Michell on music. In the writer's opinion, either would be an extreme as an example for a study of this sort. Keller, possibly the inventor of "functional analysis," or "FA," as he calls it, borders on reducing the discussion of music entirely to charts, graphs, tables, statistical tabulations, or listings of analytical elements. This approach would be more appropriate for a dissertation in theory or music education. For this study, the writer prefers a procedure for analysis that stresses prose writing rather than charts or graphs and the like. Although Keller's many other writings about music are usually most informative and enlightening, one must take exception to his rash statement that "musical logic interrupted by words is as realistic as Kant's Critique of Pure Reason interrupted by musical interludes."¹⁹

Although the average musician will frown upon the sometimes verbose writings of Michell, there is something to be gained from the opinions of such an aesthetician. For instance, her attitude is that the purpose of writing in music should include "expressions of musical experiences in prose."²⁰ One must admit that Michell has a point in her appeal for more attention to prose writing. The flourish of various examinations that require only the memorization of

¹⁹ Hans Keller, "Functional Analysis," The Music Review, XIX (February, 1958), p. 200.

²⁰ Joyce Michell, "Criteria for Criticism in Music," Journal of Aesthetics and Art Criticism, XXI (1962), p. 28.

facts in objective form can lead to dangerous results in the possible inability of the musician to express himself in terms of good prose writing.

On the contrary, however, one must not look disdainfully upon the theoretical contributions of Hans Keller, who has undergone considerable criticism from aestheticians. The value of functional analysis definitely exists and is of much importance for studies in theory, music education, or in musicology. This writer has chosen an attitude for musical discussion that stands halfway between the extremes of "functional analysis" and aesthetic prose. The writer will thus try to avoid the overcomplexities of statistical factual reporting as well as the verbosity and vague haziness of philosophical and aesthetic discussions. Careful and detailed analyses are more useful when written within a prose style that can be understood by most musicians. The practices of hyper-verbosity are as much to be avoided as the cases in information theory and such studies wherein overemphasis on dry recitation of facts occurs.

A final remark concerning musical analysis in this study should include the comparison of subjective criticism with objective analysis. In the case of discussing formal and stylistic qualities of musical works, no writer can be absolutely objective; moreover, the writer cannot possibly avoid some amount of subjective thinking, opinion, or conjecture. Both views are necessary to good writing on musical styles, and a midway point between the two extremes will

again be the aim of this study. The writer must then strive to distinguish clearly between an opinion and a rather clearly established fact.

As a point of departure for analysis the writer wishes to establish that the present study is not a bar-by-bar discussion of all of the selected compositions but rather is an overall survey of streams and trends that exist in the works of the chosen composers. The attitude of James Ackerman will be assumed in this project, viz., the concept of style is a means of comparing works of some time or composer or both. Comparison between the works and composers involved is thus to be considered important.²¹ Since stylistic judgment is dependent upon the historical influence of previous composers and upon the personal imagination of the critic or analyst, the writer contends that both views should be considered. The conclusive evidence should then form a combination of these two forces, the result of which should then justify the writer's position.

The selection of composers for this study should be of particular interest to the reader. Of all the composers chosen, eight are German and the remaining nine of the following countries: one each from Canada, England, France, and Latin America; two from the Netherlands; and three from the United States. The balance is intended to be partial to the German composers since they have produced a greater

²¹ James S. Ackerman, "A Theory of Style," Journal of Aesthetics and Art Criticism, XX (January, 1962), p. 227.

quantity of post-War organ literature. All the countries represented by only one composer have shown less interest in advanced idioms in organ music. The inclusion of only one French composer is defensible since most French organ composers are notoriously known for their ultraconservative views regarding progressive trends of this century. Only one, Messiaen, has contributed to the organ repertory in an advanced idiom and most of these works are actually quite old--thirty years in most cases. The discussion of Messiaen is to be covered by the forthcoming dissertation by Clyde Holloway of Union Theological Seminary, as announced earlier in this study.

The inclusion of three composers of the United States offers some indication that American writers are now more interested in the "King of Instruments" than before. However, many American composers still may not recognize the capabilities and possibilities of this instrument as well as their German competitors.

The dates of 1945-1965 have excluded from this study most organ works of Alain, David, Distler, and Hindemith. Composers whose organ works are well known and often performed have generally been omitted. Some of these include Dupré, Duruflé, Langlais, Sowerby, Thiman, Titcomb, and Willan. As stated earlier, a study of Messiaen's works for organ is now in progress. Further delimitations include several German dissertations that have been completed, covering a substantial quantity of the literature. These

are indexed in Schaal's list of German dissertations and include the following: Franz Kessler, "Neue Bestrebungen auf dem Gebiete des Orgelchorals (David, Distler, und Pepping)," which was done for the University of Mainz in 1949; Hans Schmidt, "Untersuchung zur choralbezogenen Orgelmusik seit Max Reger," which was done at the University of Erlangen in 1951; and Wolfgang Stockmeier, "Die deutschen Orgelsonaten der Gegenwart," which was done for the University of Köln in 1958. These German dissertations have eliminated many German composers from this study, including Johannes Driessler, who has written many good organ sonatas, and various sonatas of Bender, Schroeder, and Walcha. An American dissertation done by Martin Stellhorn entitled "The Contemporary Organ Chorale Prelude" has also eliminated a considerable amount of new organ music from this study, such as the many chorale preludes of Schroeder, Walcha, and Willan, and those of the composers listed in this study. Donald Johns' study on "The Organ Chorales of J. N. David," his Ph.D. dissertation at Northwestern University, is a large source of information concerning the earlier works of David. The present study considers his 1964 Partita, which brings the stylistic accomplishments of David up to date.

The above limitations have shown that the greatest interest regarding research in organ music has been found in the United States and Germany, forecasting possibly an excellent future for organ music in our country.

The above writings on organ music have excluded many

organ composers of some fame, which is usually the case in the scope of a dissertation. The composers that have been chosen for this study are thus those that have not been dealt with elsewhere in publications such as articles, books, theses, or dissertations. It is to be concluded that the selection of composers in the present study was not done merely by random sample of the literature but instead by careful consideration of the organ literature not already discussed by other writers.

Also to be stressed is that the composers represented in this study have indicated certain stylistic trends or streams and have been chosen to show clearly those trends in style that have been recently observed in organ literature. Furthermore, it has been of obvious importance in the selection of specific compositions to choose those that have not been well known in organists' repertory. This selection has been accomplished by a thorough search through the pages of recent issues of the American Organist and the Diapason in order to find the compositions that have been performed as part of recital and church programs. The works that are listed in these journals have been eliminated, as they probably have already achieved some degree of acquaintance with many performers and teachers of organ music.

Further delimitations have excluded the so-called "graded" compositions listed in Clavier, which has been apparently designed for amateur rather than professionally trained organists.

The composers who have been indexed in Storm Bull's Index to Biographies of Contemporary Composers, Baker's Biographical Dictionary, Thompson's Cyclopedia, and various non-American encyclopedias such as the Encyclopédie de la Musique, Grove's Dictionary, and Die Musik in Geschichte und Gegenwart have all been used in this study, although obviously many who have been listed in the above publications have not been mentioned in this study. Composers who have not been listed in the above indexes have not been discussed in the project. This is not to say that there are no significant works of many composers not found in the above reference works, but it is to say that those who have been listed and yet are still lesser known and seldom performed, should be those who deserve discussion in a study such as the present one.

Since the primary aspect is to indicate stylistic streams that exist in recent organ repertory, it is of some importance that composers are discussed who best exemplify these trends in contemporary organ literature. Thus, Walcha is omitted and Schroeder is included, although both are somewhat equally well known; however, the reason is that the contemporary works of Walcha are more often performed and are of generally less significant quality than those of Schroeder, so it was thought best to retain the one composer at the exclusion of the other.

The last part of this introductory discussion will include a brief mention of background forces that have led

to the main streams that will be elaborated upon thoroughly in the subsequent chapters. Such composers as Hindemith and Messiaen are famous as contemporary organ composers, but, in reality, they are no longer contemporary, since Hindemith's death in 1963, and since the general inactivity of Messiaen as an organ composer since 1951. Therefore, the discussion of other composers would be more valuable for this study. As mentioned earlier, Messiaen's influence may be described in a few words, for so few organ composers have followed him. One must agree, as a rare exception, with Hodeir, that Messiaen has not achieved much power over present-day organ composers. His peculiar style for the organ is unique, devoid of influences from other composers before and after him, and it has had little effect and impact upon current organ literature. His influence has been surprisingly small.

When one comes to Schoenberg, the situation is somewhat changed, for he has had stronger influence as the years have gone by, and especially today, upon German composers such as Reda and David. Although David is nearing the end of a long musical career, his late acceptance of serial thinking, as shown in his 1964 Partita, rivals the importance, relatively speaking, of Stravinsky's earlier capitulation to this compositional procedure. The Partita, as the writer will mention later, forms David's "Art of Fugue" for organ. The position of Reda is somewhat different and resembles also the latest efforts of Ahrens, in that both of these composers are firmly embracing serial thinking and using its

facilities to great extents. Thus the Schoenberg school will probably have far greater influence in the future.

Some pre-War influences may be seen in the works of German composers such as Distler, Fortner, Hasse, Hessenberg, Höller, and Pepping, all of whom have been guided by Hindemith's career. As the writer noted earlier, the influence of Hindemith is considerable in organ music of the present, but much present-day composing in other media is but slightly under his influence. Rather, it is under influences of more avant-garde thinkers, aleatory, electronics, and ethnic forces. The strong power of this stalwart, solid German thinker has been of great influence upon new organ music. As of the present, no definitive work has been done on Hindemith; but if such occurs, it must not fail to take into account that this composer has possibly left some of his greatest contributions in the area of organ literature. Almost all of the German organ composers of today have at one time or another imitated the organ works of Hindemith. Therefore, one must disagree with Hodeir when he implies that Hindemith's music has not been a significant contribution to contemporary music.²² Yet Hindemith has probably made less impact upon modern music than a few others, such as Bartók, Schoenberg, and Stravinsky. But his obvious and salient impact upon organ literature has become quite significant.

²² Hodeir, op. cit.

CHAPTER II
ANALYSIS OF NEO-BAROQUE COMPOSITIONS

Joseph Ahrens (1904-)

Triptychon, 1949

Joseph Ahrens' Triptychon über B-A-C-H is one of the best examples of post-Hindemith, neo-Baroque organ styles. Although freely dissonant, Ahrens' work is also freely tonal, using the familiar rhythmic and melodic patterns of older music in combination with dynamic post-Hindemith figurations.

Unusual attention to unity characterizes the composition, as all three movements are based on the B-A-C-H motive, and all three are generally Baroque in style. Looking over the work as a whole entity, one will observe that the first movement is more contemporary in treatment and that the third is scarcely neo-Baroque but rather Baroque revisited.

The Toccata is more advanced than the other movements regarding its impression upon the listener. Thoroughly energetic and dynamic is the Grave introduction, with its combination of decisive, abrupt rhythms, and bold open fifths, played in both manuals and pedal, on full organ. Enhancing the rhythmic vitality of the opening measures is the peculiar effect of grace notes, whose "crush" against the dotted note patterns adds an unusual bounce of energy (Example 1a).

Example 1 Triptychon über B-a-c-h

Joseph Ahrens
 (1949)

I Toccata

The musical score for 'I Toccata' is presented in a two-staff format. The initial tempo is 'Grave'. The first system contains a section labeled 'A' and 'o. p.'. The second system is marked 'portato'. The third system is marked 'rit.'. The fourth system includes a '6' marking. The score concludes with a final cadence.

The first section includes a series of melodic patterns derived from octave displacement. The octave displacement procedure will prove a most significant compositional technique throughout this movement.

The B-A-C-H motives in the manuals are built on E, a tritone away from the original B-flat center in the pedal, and the upper voices are in rhythmic diminution with the pedal statement.

Here in the first part the composer's main concern is rhythmic development. While the pedals state the theme in long note values, the upper voices, written in parallel octaves, for greater resonance and sonority, accelerate from eighth notes, then triplets, and finally to sixteenth-note values. The evolution of rhythmic patterns gives an effect of hastening tempo and contributes forceful excitement and magnetic strength to the musical effect. Thus, two of the most important technical procedures encountered are rhythmic variety and octave displacement.

Emphasis upon the acoustical importance of the open fifth is clearly evident at various cadences (Example 2a). With full organ, the resonant sonority of the open fifth is powerful and thrilling and is a sound quite distinctive with this instrument and a sound not to be experienced in other instrumental media.

The ponderous dark tones of double-pedal passages mark another favorite device of Ahrens. Although impressive to hear and difficult to perform, these technical passages are

Example 2

The musical score for Example 2 is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The score is divided into two systems, each with a repeat sign at the beginning.

First System:

- Piano:** The right hand plays a series of chords, mostly triads and dyads, with some sixteenth-note runs. The left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).
- Violin:** The violin part consists of a single melodic line with a series of eighth-note runs and some slurs.

Second System:

- Piano:** The right hand continues with chords, including some triplets. The left hand maintains the eighth-note accompaniment. The key signature changes to two flats (B-flat and E-flat).
- Violin:** The violin part continues with a melodic line, featuring some slurs and a final flourish.

The score includes various musical notations such as slurs, ties, and dynamic markings (p for piano).

well-written and produce a powerful effect that cannot be equalled or even imitated by other instruments or instrumental groups.

The similarity to Liszt's famous B-A-C-H Fantasy and Fugue for organ is striking in many respects. In both works, the musical goal is to make the organ a very dramatic instrument of intense and exciting proportions. In some respects the Ahrens work is a contemporary revival of the Liszt (Example 3).

At the pedal entry of the second section, an elaboration of the B-A-C-H motive occurs in rhythmically energetic fashion (Example 4a). As rhythmic patterns continually change, the order of the B-A-C-H notes differs in each measure, and this permutation is a familiar technical mannerism of many contemporary composers. The rhythmic vitality amplified by these permutations in the pedal solo is obvious and forceful, emanating the kind of resonance peculiar to the powerful pedal division of the organ and the large pipes therein.

The following section, marked Breit, shows an interesting procedure. The composer employs here the B-A-C-H motive in all three contrapuntal lines but in different rhythms and permutations simultaneously, the result being a concealed stretto (Example 5). This esoteric kind of composition is reminiscent of Renaissance music, comparable to the hidden structural devices in Josquin, Obrecht, and Ockeghem. Such artificial devices are of course always more apparent to the

Example 3

The musical score for Example 3 is presented in two systems. Each system consists of a piano accompaniment on the left and a vocal line on the right. The piano part is written in treble and bass clefs, featuring a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The vocal part is written in a single staff with a treble clef, featuring a melody with various note values, including eighth and sixteenth notes, and rests. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings like 'p' (piano) and 'f' (forte). The first system is marked with a checkmark (✓) above the piano staff. The second system shows a continuation of the musical material, with the piano part ending in a final chord and the vocal part concluding with a long note.

Example 4

The musical score for Example 4 is presented in two systems. The first system consists of two staves: a piano (p) staff on the left and a violin (vi.) staff on the right. The piano part features a series of eighth-note chords, many of which are beamed together and have an accent (^) above them. The violin part consists of a single melodic line with eighth notes. The second system also has two staves. The piano part continues with similar chordal textures, including some sixteenth-note passages. The violin part has a melodic line with a slur and a fermata. The third system shows the piano part with a section marked with a circled 'A' (A), containing a triplet of eighth notes. The violin part has a melodic line with a slur and a fermata. The fourth system shows the piano part with a section marked with a circled 'A' (A), containing a triplet of eighth notes. The violin part has a melodic line with a slur and a fermata.

Example 5

Handwritten musical score for Example 5, featuring a piano and a violin.

Handwritten Annotations:

- Violin:**
 - First measure: *Breik* (circled), *A* (circled), *V* (checkmark).
 - Second measure: *rit.* (ritardando).
- Piano:**
 - First measure: *a tempo*.

The score consists of two systems of staves. The first system shows the beginning of the piece, and the second system shows a continuation of the music. The piano part includes various musical notations such as notes, rests, and dynamic markings. The violin part includes notes, rests, and a *rit.* marking.

performer and analyst than to the listener. Thus, one may not realize or appreciate the technical excellence of Ahrens' work without repeated listening and close study of the score, as is also the case with most music. For these same reasons it has often been said that even Bach's organ music, particularly the chorale arrangements, are most rewarding and best understood by the performer rather than the listener.

Obviously many parallels may be drawn between Ahrens' work and that of Bach, though hearing the work may not produce this conclusion. For analysis, then, this is an attractive composition, highly representative of the contemporary fusion of new sounds with more traditional structural devices.

Difficult for the performer and listener will be the complexity of rhythmic patterns, the constant fluctuation of rhythmic designs, and the absence of a steady or regular metric feeling. These characteristics become more prolific and varied as the Toccata progresses.

The section following the Breit passage exhibits both the German Baroque rhythmic patterns and groups of repeated chords that are so often seen in French organ music of the past century and the early part of this century (Example 6a and b). The insertion of French stylistic elements into a German neo-Baroque texture is quite peculiar at this point, and this is one of the more unusual stylistic traits of this work, one that shows flexibility in the stylistic thinking of the composer at this point. This short departure from

Example 6

Example 6 is a musical score consisting of three staves. The top staff is for the piano, the middle for the cymbal, and the bottom for the violin.

Piano Part: The piano part begins with a *sim.* (sostenuto) marking. It features a series of chords and melodic lines, with a *III 8' Cymbel* marking indicating a specific cymbal effect. The notation includes various accidentals and dynamic markings.

Cymbal Part: The cymbal part consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests.

Violin Part: The violin part includes a section marked *(A)* and another marked *(B)*. It features a variety of musical notations, including slurs, ties, and dynamic markings. The section marked *(B)* includes a *II* marking, possibly indicating a second ending or a specific technique.

The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

the stylistic norm of Ahrens' Triptychon is followed by a return to the previous neo-Baroque texture.

Ahrens' return to the original texture also unfolds a passage of polytonal harmony, showing each of the three staves implying its own individual tonality. The tonalities of each voice lie within the areas of closely related keys, and the procedure here strongly suggests an influence of the multitonal practices of Britten (Example 7a). The influence of an English composer need not seem strange in a German work of this period, but rather indicates a closer union of musical thought symbolic of post-War desires to end musical prejudices and antagonism. The success of Britten's War Requiem is an admirable example also.

The two sections preceding the reprise and coda of this movement suggest further pianistic influence of French organ music (Example 7b). This stylistic idiom offers variety and zest to the general texture of the work.

An episode within this part of the movement is the only example of melody and accompaniment texture in the entire Toccata. The accompanimental figures, while related to the original motive, do not include all four B-A-C-H notes (Example 8a). Likewise, the melody in this second section, characterized by skips and leaps, does not adhere strictly to the original melodic formula (Examples 8 and 9).

The last section is a reprise of material following the introduction of the movement, and is succeeded by a return to the introduction music itself. The short coda marked

Example 7

(A)

O. pl.

(B)

- O. pl.

III

8' Cymbel

II

The musical score for Example 7 is presented in two systems. The first system, labeled (A), consists of two staves. The upper staff is for the piano (piano part) and the lower staff is for the cymbal (cymbal part). The piano part begins with a dynamic marking of 'O. pl.' (pianissimo) and features a series of eighth and sixteenth notes, some with accents. The cymbal part consists of a series of eighth notes. The second system, labeled (B), also consists of two staves. The upper staff is for the piano and the lower staff is for the cymbal. The piano part begins with a dynamic marking of '- O. pl.' and features a series of eighth and sixteenth notes, some with accents. The cymbal part consists of a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 8

The musical score for Example 8 is divided into two systems, each containing two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- The first staff begins with a triplet of eighth notes, followed by a measure with a forte (**f**) dynamic and a piano (**o. pl.**) marking.
- The second staff features a triplet of eighth notes and a series of notes with accents.

System 2:

- The first staff includes a triplet of eighth notes and a section marked **8' symbol** with a **sim.** (sostenuto) marking.
- The second staff continues the melodic line with various note values and rests.

System 3:

- The first staff shows a triplet of eighth notes and a section marked **8' Terzian** with a **sim.** marking.
- The second staff concludes the piece with a final melodic phrase.

Example 9

The musical score for Example 9 is presented in two systems. The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some marked with accents (>). The lower staff provides a harmonic accompaniment with chords and single notes. The second system also consists of two staves. The upper staff continues the melodic line, featuring a triplet of eighth notes. The lower staff includes a section marked 'Opl.' (Oboe) with a triplet of eighth notes. The score concludes with a final measure in the upper staff featuring a long, sweeping melodic line.

Breit contains chords of unusually brilliant sonority, extremely intense in their stretching, prolonged dissonance (Example 10).

Harmonic analysis indicates that the superimposed triadic structure of these chords is secondary in importance to the linear concept that is indeed the structural basis for all the chords in this section. Attempts to analyze the chords according to vertical spelling may not succeed, regardless of any note that may be taken for a root or of any interval taken as the basis for intervallic spelling. This observation reveals clearly the linear concept involved in these sonorities. Proceeding from this discovery, one finds that each chordal part or voice in each measure is the B-A-C-H motive, either in original or inverted form. The sonorous effect of this multi-layer polyphony is a powerful and impressive ending for this intense movement. The piece concludes with a grinding halt to a B-flat cadence, emphasizing the tonality implied by the germ motive for the first time since the beginning of the first section.

The sectional formal design of this movement allows for much variation and manipulation of compositional material and is most appropriate for the Toccata spirit, although the alternation of sections indicates no exact traditional formal plan, but is rather closely related to ritornello design.

Although the linear aspect overpowers any conventional adherence to traditional harmonic structures, one will

Example 10

Example 10 is a musical score consisting of several staves. The notation is complex, featuring many slurs, ties, and dynamic markings. The score is written in a system where multiple staves are connected by horizontal lines, suggesting a multi-measure rest or a complex rhythmic structure. The notation includes various note values, rests, and accidentals. The word "dehnen" is written above one of the staves, and "Breit" is written below another. The score is presented in a single system, with the staves arranged vertically.

notice that Ahrens' harmony is by no means radical but is mostly a compromise between tertian dissonance and polytonal settings. One may not say that the work is entirely one practice or the other, but that it is a mixture of conventional tertian ideas along with more advanced ideas of polytonality. Infrequent appearances of polyharmonies occur, but these are not the norm for the composition, but rather the exception to the above-described procedures (see Example 5a).

The second movement is constructed over a pedal basso ostinato based entirely on the B-A-C-H motive. The ostinato is separated into small six-note groups, each marked with a slur, and the end of the ostinato, at each repetition, is indicated by a bar line. Otherwise, bar lines are not used, and there is no meter indication, or strong beat feeling (Example 11a).

The ostinato design is beautifully symmetrical, having three rising phrase groups and three that descend. Perhaps the plan of three groups in each direction implies reverence for the Trinity, as Bach himself often did. Interesting also is the pattern of six notes from the B-A-C-H motive, since this may be considered two groups of three each, wherein the first and third notes of the original motive are repeated, giving a six-note group. The first three groups show the original melodic shape while the second half of the ostinato is based on melodic inversion of the motive.

The interval of the fourth is the unifying factor in

Example 11
II Ostinato

The musical score is written for piano and voice. The piano part consists of two staves, with the left hand playing a continuous eighth-note ostinato pattern. The right hand plays a melody that moves in parallel motion with the left hand. The tempo is marked *sempre p* (piano). The key signature has one flat (B-flat). The score is divided into three sections marked A, B, and C.

Section A (measures 1-8) features a vocal line with a melodic phrase that is repeated. Section B (measures 9-16) features a vocal line with a different melodic phrase, also repeated. Section C (measures 17-24) features a vocal line with a third melodic phrase, repeated. The piano accompaniment remains constant throughout the entire piece.

the design of the ostinato. In ascending, each group moves up a perfect fourth, and in descending each moves down a perfect fourth. Moreover, the interval of a fourth becomes important elsewhere in this movement. The last group of the first section shows parallel fourths in a permutational setting in which the B-A-C-H germ is rearranged in the ordering of its melodic shape. Permutation is seen often in this movement. Indeed it is probably the most important compositional technique for the expansion and variation of thematic material in this movement (see Example 11c).

In addition to permutation of the motive, fragmentation also occurs often. In fragmentation, the composer will use only three of the original four notes to form a different thematic pattern, and often Ahrens employs octave displacement simultaneously in this procedure (see Example 11b).

Still another compositional process is the appearance of invertible counterpoint wherein the inversion is not exact, or note for note, but is freely written. This is invertible counterpoint applying principles of free variation to one of the inverted melodies. The term interversion will apply here, a significant label for a liberal or free type of inversion (Example 12a and b).

Repeatedly the composer illustrates the immense amount of compositional material that may be taken from a small germ motive by means of technical craftsmanship and ingenuity. Perhaps this piece is a treatise on thematic variation and unity.

Example 12

The musical score for Example 12 is presented in three systems, each consisting of three staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings.

- System 1:** The first staff begins with a treble clef and a key signature of one flat. It contains a series of notes, some of which are tied across measures. The second staff continues the melodic line, and the third staff provides a harmonic accompaniment. A large slur encompasses the first two staves, and a smaller slur is under the third staff.
- System 2:** This system introduces a new section marked with a double bar line and the Roman numeral 'II'. The first staff begins with a treble clef and a key signature of one flat. It features a series of notes, some of which are tied across measures. The second staff continues the melodic line, and the third staff provides a harmonic accompaniment. A large slur encompasses the first two staves, and a smaller slur is under the third staff.
- System 3:** This system continues the piece, marked with a double bar line and the Roman numeral 'II'. The first staff begins with a treble clef and a key signature of one flat. It features a series of notes, some of which are tied across measures. The second staff continues the melodic line, and the third staff provides a harmonic accompaniment. A large slur encompasses the first two staves, and a smaller slur is under the third staff.

The score includes various musical notations such as slurs, ties, and dynamic markings, indicating a complex and expressive piece of music.

Indicative of this composer's ability is his manner of achieving pleasant, familiar harmonies and free tonality while simultaneously giving utmost attention and adherence to the horizontal, polyphonic principle. One must not say that this occurs accidentally or coincidentally, for these procedures are clearly outlined throughout every section of this work. One feels certain that the composer plans every move and is careful in so doing. While obvious attention is given to the linear aspect, the harmonic or vertical idea is never neglected or ignored and the tonal effect, though not traditionally conservative, is always easy to hear and effective to all but the most conservative of listeners.

The importance of the return to the interval of a fourth in the inner voices at the conclusion is stressed in recalling the ostinato shape, for it is conceived around this interval (Example 13a). Thus one can say that respect for this movement is greatly magnified by observation of its many structural features of excellent craftsmanship united with musical effectiveness.

The Triptychon concludes with a Ricercar, a surprising departure, in that the appearance of it is conservative in comparison to the complex inner workings of it. This movement looks conventional due to its square rhythmic patterns, conventional barring, and traditional meter.

On the contrary, the melodic fabric is more conservative, in one aspect, than it appears. Disguised by octave displacement, the melodic appearance is more angular and

Example 13

The musical score for Example 13 is presented in two systems, each consisting of two staves. The notation is complex, featuring numerous slurs, ties, and dynamic markings. The first system includes a circled 'A' and a Roman numeral 'III'. The second system includes a Roman numeral 'II'. The notation is written in a style that suggests a specific musical language, possibly a form of shorthand or a specific notation system used in the source material. The score is reproduced with permission of the copyright owner, and further reproduction is prohibited without permission.

therefore lookc more advanced than would be so otherwise (Examples 14b and 15b).

The B-A-C-H motive is the head of the fugal subject. Immediately after this motive, one may detect an exact quotation from the g minor fugue of Bach, Well Tempered Clavier I (Example 14a). The subject consists of all twelve tones, and also contains every basic interval from the minor second to the octave. The rich intervallic content of the melodic fabric gives a wellspring from which the composer derives nearly every motive in the movement. Throughout the Ricercar the many motives derived from the subject continually appear, and virtually no bar can be found without the presence of some motive contained within the subject. The strong reliance upon melodic development in all voices lends support to the linear concept of the entire composition (Example 14c).

Melodic expansion also disguises the melodic influence and presence of the subject. The original B-A-C-H motive is often expanded, giving the appearance of a new melody, but one that is really a variation of the original (Example 15a).

Melodic procedure accounts largely for harmony in this fugue. Many passages that appear chordal or vertical in concept are actually products of the same melodic motive, superimposed in several voices, thus giving whatever harmony prevails. Perhaps the harmonic spirit can be summed up by saying that no one element or pattern defines the harmony involved. The sound effect of the harmony is often

Example 14

III Ricercare

The musical score for Example 14, III Ricercare, is presented in four systems. The first system consists of a treble and bass staff, with a forte (ff) dynamic marking at the beginning. The second system also has a treble and bass staff, with a circled 'C' above the treble staff. The third system features a treble and bass staff, with a circled 'D' above the treble staff. The fourth system is a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

Example 15

Example 15 is a musical score for a piano and orchestra, consisting of two systems, A and B.

System A: The piano part (left) features a melodic line with a large slur over measures 1-4, marked with a circled 'A'. The orchestra (right) includes strings and woodwinds. The woodwinds have a melodic line with a slur over measures 1-4, marked with a circled 'A'. The strings have a rhythmic pattern with a slur over measures 1-4.

System B: The piano part (left) features a melodic line with a large slur over measures 1-4, marked with a circled 'B'. The orchestra (right) includes strings and woodwinds. The woodwinds have a melodic line with a slur over measures 1-4, marked with a circled 'B'. The strings have a rhythmic pattern with a slur over measures 1-4.

The score is written in G major (one sharp) and 4/4 time. The piano part is in treble clef, and the orchestra is in bass clef. The woodwinds are in treble clef, and the strings are in bass clef. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The woodwinds are marked with Roman numerals I, II, and III, indicating different parts or players. The strings are marked with Roman numerals I, II, and III, indicating different parts or players. The woodwinds are marked with Roman numerals I, II, and III, indicating different parts or players. The strings are marked with Roman numerals I, II, and III, indicating different parts or players.

mysterious but also often conservative. Although the linear aspect of the work indicates a possible disregard or secondary attention to harmonic detail, analysis of the harmony speaks to the contrary. The mixture of contrasting sound qualities characterizes the harmonic technique employed here by Ahrens. It is not possible to say that only one certain harmonic procedure applies to this fugue.

In tone resolutions, one bar will show an expected traditional progression (Example 16a), whereas the next will exhibit an unexpected resolution (Example 16b), typical of much contemporary music. The harmonic content of one bar is often traditionally tertian, while the following harmony will be polytonal and quite unconventional by comparison. Although polyharmonic techniques are not the norm of the piece, these do occur not infrequently, and appear in passages wherein standard sonorities also exist (Example 16c).

Ahrens frequently uses dissonant intervals on strong beats with a proper traditional resolution on the following weak beats; moreover, the "reversed" nature of this approach is an important one in Ahrens' Ricercar. Immediately after such procedures standard traditional consonant intervals on strong beats often occur (Example 16c).

Frequently a bar ends with a triad which does not progress to a conventional chord (see Example 14c and d). Therefore the ear is suspended in a state of confusion as to the expected harmonic sound. The resolution may be either conventional or more advanced in harmonic treatment

Example 16

First system of musical notation for Example 16. The piano part (left) is marked *f* and *rit.* The violin part (right) is marked *f*. Circled letters A and B indicate specific measures in both parts.

Second system of musical notation for Example 16. The piano part (left) is marked *f*. The violin part (right) is marked *f*. Circled letters C and D indicate specific measures in both parts.

Third system of musical notation for Example 16. The piano part (left) is marked *f* and *ff*. The violin part (right) is marked *ff*. Circled letters II and ff indicate specific measures in both parts.

(see Example 16d).

Thus the composer displays variety in harmonic development. One may decide that this movement, which seems the most conservative to the eye, may actually be the most interesting to the ear.

Whatever idiom is encountered, harmonic treatment is often of great interest in a work conceived primarily from a linear standpoint (Example 17a). The Ricercar thus indicates that linear writing does not presuppose unpleasant harmonic effects, and never should it imply that the vertical aspect has been ignored or forgotten. Actually the harmonic quality is often enriched by the linear concept, and this has been observed in the present work (Example 17b).

Richard Arnell (1917-)

Second Sonata, 1957

A good representative of English organ composers, Richard Arnell writes conservative but interesting music, idiomatic for the instrument, and always pleasing, even if a bit on the conventional side. Typical of his style is the second Sonata, thoroughly reserved in its diatonic yet questing harmonic and melodic flavor. Arnell's style has much in common with other conservatives of the organ, especially Peeters, Pepping, Schroeder, Walcha, and Willan. He strives for individual expression through the use of traditional and familiar means, hardly radical or advanced by

Example 17

Handwritten musical score for Example 17, consisting of multiple staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *p.p.* (pianissimo). The score is divided into sections by large horizontal lines. A circled letter 'A' is present in the first system, and a circled letter 'B' is present in the third system. The notation is dense and complex, with many notes beamed together and some notes marked with 'x' or 'y'.

current standards.

The Aria, movement one of this sonata, presents an amalgamation of pastoral lyricism, familiar chordal progressions and cadences, and a simple dialogue of voices within a clear, flowing harmonic and contrapuntal web. The long, smooth lines, idyllic in quality, constitute a poetic attitude toward the instrument. This effect establishes Arnell as a "Britten" of the organ.

Inspiration for this work came from his hearing a recital on the Baroque Flentrop organ at Harvard, according to an introductory comment. The character of this work would be quite suitable to the Flentrop or any Baroque organ.

The entire Aria is based on the theme stated at the beginning of the movement. It first appears that the answering melody is a different melody, but a close look shows it to be precisely the second half of the first theme. Thus one observes that the appearance of two themes in dialogue is actually a dialogue between the whole melody and fragments thereof (Example 18a).

Typical of this composer is the exchange of rhythmic patterns between voices, often giving an undulating rhythmic effect. Rhythmic balance and cohesion result from the alternation of patterns and note values in different voices. For example, the top voice may be in sixteenths, the middle in eighths, and the lower voice in quarters, typical of Baroque and neo-Baroque procedures (Example 18b).

Following no rigid formal plan and bypassing most

Example 18
SECOND SONATA

RICHARD ARNELL, Op. 21

I. ARIA

Allegretto

I
MANUAL
II
PEDAL

p dolce

(A)

p dolce

(B)

contrapuntal devices, other than a fair amount of imitation among voices, Arnell presents a wistful and nostalgic setting for soft registration, suggesting a rustic and bucolic atmosphere (Examples 19 and 20).

The second movement, Chorale, is a slow, homophonic movement of great beauty, ethereal and celestial in its wandering chromatic mixed-mode flavor. The movement implies no certain tonal or modal center, and this is one of its charming aspects. Mystical in its appeal, this piece is suited to a large string section of an organ (Example 21).

The final movement, a Chaconne, is Baroque in spirit because of its appropriate articulatory characteristics for a Baroque organ. Rhythmically, its patterns are idiomatic for the crisp effects of Baroque organ "chiff." Distinctly tonal, the movement begins and ends around a C tonality, with frequent excursions to related tonal vicinities meanwhile. The harmonic idiom is less chromatic than the Chorale and more similar to the Aria, being more rigidly diatonic (Examples 21 and 22).

The overall rhythmic procedure of the Chaconne is a gradual expansion from slow, lyrical patterns to smaller, faster, more vibrant units, up to the conclusion of the movement (Examples 22-24). In this manner the composer seems to accelerate the tempo without actually doing so. Such procedures may be compared to those in many works of Brahms, who changes the feeling of rhythm and tempo by clever manipulation of phrasing, hemiola, and subtle

Example 19

The musical score for Example 19 is presented in three systems, each consisting of a piano (p) staff and a violin (v) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The violin staff also begins with a treble clef and a key signature of one flat. It contains a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The system is labeled with a circled 'B' at the end of the piano staff and a circled 'A' at the end of the violin staff.

System 2: The piano staff continues with a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The violin staff continues with a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The system is labeled with a circled 'C' at the end of the piano staff.

System 3: The piano staff continues with a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The violin staff continues with a series of notes, including a triplet of eighth notes marked with a '3' and a '2' below it. The system is labeled with a circled 'C' at the end of the piano staff.

Example 20

The musical score for Example 20 is presented in three systems, each consisting of three staves. The notation is complex, featuring numerous slurs, ties, and dynamic markings. The first system shows a melodic line on the top staff, a bass line on the bottom staff, and a middle staff with a complex, possibly figured bass or lute tablature-like notation. The second system continues this pattern, with the top staff showing a melodic line, the bottom staff a bass line, and the middle staff a complex notation. The third system also follows this structure, with the top staff showing a melodic line, the bottom staff a bass line, and the middle staff a complex notation. The notation includes many slurs, ties, and dynamic markings, suggesting a highly expressive and technically demanding piece.

Example 21

II. CHORALE

A

Lento

pp

pp

pp

pp

L.H.

3

do

Example 22
III. CHACONNE

Andante con moto

The musical score is written for piano (p) and features a 4/4 time signature. It consists of three systems of staves. The first system shows a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second system continues the melody with a long slur over several measures. The third system shows the continuation of the piece with various musical notations including slurs, ties, and dynamic markings.

Example 23

The musical score for Example 23 is written for piano and violin. It consists of three systems of staves.

System 1: The piano part begins with a *mf* dynamic. The violin part has a *var.* (variazione) instruction. The system concludes with a double bar line.

System 2: The piano part starts with a *f* dynamic. The violin part includes a *diminuendo* instruction. The system concludes with a double bar line.

System 3: The piano part begins with a *f* dynamic. The violin part includes a *diminuendo* instruction and a *Th. aus. talit.* (Theater aus der Talit.) instruction. The system concludes with a double bar line.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*mf*, *f*, *diminuendo*).

Example 24

Poco meno mosso

First system of musical notation for Example 24. It consists of two staves (treble and bass clef) with a grand staff bracket. The music features a melody in the treble staff and a bass line in the bass staff. The tempo is marked 'Poco meno mosso'. The dynamics are marked 'p' (piano) at the beginning of the first and second measures. The notation includes eighth and sixteenth notes, often beamed together, and rests.

Second system of musical notation for Example 24. It continues the melody and bass line from the first system. The notation includes various note values and rests, maintaining the 'Poco meno mosso' tempo.

Third system of musical notation for Example 24. It continues the melody and bass line. The dynamics are marked 'mf' (mezzo-forte) at the beginning of the first and second measures. The notation includes various note values and rests, maintaining the 'Poco meno mosso' tempo.

rhythmic developments. Rhythmic contrast is carefully observed in this piece, as in the other movements, so that note values are often different in every voice.

A striking musical diversion occurs in the Chaconne when melodic patterns and phrases become less lyrical and more decisive and athletic. Although perhaps not as attractive at first as the other two movements, the Chaconne is possibly more thrilling, energetic, and forceful in its surging developments, culminating to full organ in the last bars.

One may refer to the eight-note Chaconne melody as an eight-note set or series, and no note is repeated within it; however, it bears little resemblance to the rows of many other composers, for it is obviously tonal, beginning on C, ending on G, and avoids extremely large leaps or octave displacement (see Example 22).

The melodic material of the first episode is not derived from previous themes but provides material for the following section when the pedal returns with the Chaconne melody. At this point, the melody is transposed up a tritone to an F# center. With the pedal entry in F#, the manual parts possess a new rhythmic vitality, with the reiteration of a new rhythmic pattern, whose design is an eighth followed by two sixteenths. This pattern establishes the real Baroque flavor of the Chaconne and also points to a preference for Baroque registration (see Example 23). Thus it is the Chaconne, rather than the other parts of the

Sonata, that may claim a closer relationship to the Baroque organ at Harvard, which, according to the composer himself, inspired the entire composition.

Before the Chaconne theme returns to C, it passes through an E-flat center, repeated twice and then followed by a d minor episode of fast triplet patterns. The return to C is accomplished by fast thirty-second patterns that imitate each other in the above parts, and following this is a pedal flourish of sixteenths, a variation on the theme. The last section has the theme in the top voice, with earlier motives in inner voices, singing out from a passage of broad, full organ chords, finally cadencing on C Major, the original tonality of the movement (Examples 24 and 25).

From the viewpoint of an analyst, Arnell illustrates thorough use of neo-Baroque mannerisms, such as the so-called Baroque "cartwheel" (see Examples 20 and 23a). This device is a melodic motive that recurs in imitative form from one voice to another. It is to be found frequently throughout the piece and is an important device for the expansion of musical material.

Another example of Arnell's use of important devices in composition is his lavish treatment regarding fortspinnung in the Aria. Although the smooth flow of the Aria implies some traits of Romanticism, these characteristics are really a result of melodic fortspinnung. This effect is achieved by the steady rippling flow of long smooth phrases rather than short small melodic units, the latter being

Example 25

Example 25 is a musical score for piano and violin. The piano part is written in the left hand, and the violin part is written in the right hand. The score is divided into three systems.

System 1: The piano part begins with a series of eighth notes, followed by a half note. The violin part enters with a series of eighth notes, followed by a half note. The piano part has a dynamic marking of *f* (forte) and a phrasing slur. The violin part has a dynamic marking of *f* and a phrasing slur.

System 2: The piano part continues with a series of eighth notes, followed by a half note. The violin part continues with a series of eighth notes, followed by a half note. The piano part has a dynamic marking of *f* and a phrasing slur. The violin part has a dynamic marking of *f* and a phrasing slur.

System 3: The piano part continues with a series of eighth notes, followed by a half note. The violin part continues with a series of eighth notes, followed by a half note. The piano part has a dynamic marking of *f* and a phrasing slur. The violin part has a dynamic marking of *f* and a phrasing slur.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part is written in the left hand, and the violin part is written in the right hand. The score is divided into three systems.

characteristic of the Chaconne. Thus the musical implications of the Aria are less obviously neo-Baroque than those of the remainder of this work (see Examples 18 and 19).

Highly characteristic of the first movement is the free type of invertible counterpoint, to be observed in the inversion of a melodic idea rather than note-for-note inversion per se. Closely related to intversion, this technique of Arnell is valuable in musical expansion and variation. Rather than a simple note-for-note inversion of a melodic line, a more sophisticated inversion occurs, whereby the basic design is inverted freely rather than a strict note by note inversion (see Example 19a and b).

Seen constantly throughout this work as a Grundgestalt is a three note motive used in conjunction with the interval of a fourth (see Example 18a and b). In all three movements a strong bond of unity is produced by alternately ascending and descending three-note motives and melodic stress on the fourth (see Example 24b). Although Arnell is in many ways a conservative Englishman, his style possibly indicates the study of German composers and serial techniques, as shown by the unity derived from his use of germ motives. His clever use of melodic materials is seen in the variety achieved from melodic units that have a definite similarity. For instance, the pedal part of the first movement is related to the basso ostinato of the Chaconne (see Examples 18, 19c and 22). The canonic upper parts of the Chaconne contain a melodic unit that is note for note exactly the same as the

first melody of the first movement (see Examples 18 and 22b). Thus one may state that unity derived from similar melodic motives is an interesting feature of Arnell's Sonata and is a good indication of his concise craftsmanship. Resulting from this feature is economy, an important ideal of contemporary composition.

Helmut Bornefeld (1906-)

Partita, 1955

Helmut Bornefeld is one of the more advanced of today's organ composers, along with Ahrens and Reda. His works show considerable similarity to those of Reda. In particular, his use of schichtige Struktur and Mensurstrich suggests a bond of thought between the two composers. The spirit of his 1955 Partita is close to that of Burkhard's Triptychon also. The work indicates a stylistic amalgamation of several contemporary influences. A general survey reveals that the first half of movement one and the fourth movement are more daring in stylistic conception. The first exhibits frequent meter change, absence of beat feeling, and floating, wandering melodic characteristics, no doubt influenced by organum in the abundance of parallel fifths. The fourth movement is the most advanced by far. Called Phantasie, this piece is actually the only movement showing schichtige Struktur, wherein the concept involved is that of laying out the parts on independent or separate staves with a horizontal

attitude (Examples 30 and 31). Bornefeld usually uses schichtigen arrangements much more seldom than Reda, and is mostly a more conservative composer than Reda or Ahrens. This work is interesting in its diversity of stylistic characteristics. Bornefeld's versatility indicates a more flexible stylistic thought than most organ composers. Quite conservative in harmony, rhythm, and melody are the second half of the first movement, and the second and fifth movements, while the third, fourth, and sixth movements are more bold in their contemporary idioms. The stylistic variety of the various movements is quite impressive. This is a welcomed feature in comparison to many other compositions that show less stylistic variety throughout the course of the work.

Another attraction of the Partita is its shorter overall length and shorter length of each movement. The work seems to withstand repeated performance and hearing better than many other new works.

Interesting is the coincidence of harmony and rhythm in all movements; when the harmony is more conservative, so is the rhythm. Likewise, more advanced harmonies bring on more complex rhythmic patterns. In the last half of movement one and in movement five one will observe simple rhythmic and metrical patterns proceeding simultaneously with conservative harmonies. In the other movements more advanced harmonies and progressions accompany more complex rhythms.

The Partita is freely tonal throughout, although never

Example 26
Chorale Partita VII
 „Christus, der ist mein Leben“

Praeambel und Choral

Ruhig einleitend, immer-etwas frei

I

Helmuth Bornefeld
 1955

OW: Rohrflöte 8'

SW: Spitzpfeife 8'

P: Untersatz 16' Koppel SW/P

Example 27

Einfach, ganz gelassen
 HW: Oktave 8'
 II. Prinzipal 4'

[Chri - - - stus, der ist mein Le - - - ben...]

[SW: 11 Stilledeckt 8'
 HW]

[P: Untersatz 16'
 Oktavbaß 8']

[SW]
 HW

[SW]
 HW

Example 28

II

Bicinium

Nicht zu schnell, aber recht locker und zierlich

OW: Rohrflöte 8'
Hohlschelle 4'

[Mit Freud fahr ich von dan- - - nen...]

(gut gehalten)

SW: Stillgedackt 8'
Flötgedackt 4'
Blockflöte 1' ←

(gut gehalten)

(b)

allmählich. . . etwas. . . versögern

Example 29

Aria *Sehr ruhige Viertel, die Kolorierung immer etwas rubato* III.

OW: Rohrflöte 8'
Rohrnat 22/3
(Tremulant)

[Ich hab nun ü-ber-

SW: Stillgedackt 8'
Flötgedackt 4' (sempre)

P: Untersatz 16'
Koppel SW/P.

wun - den...

(sempre)

The musical score is written for a vocal soloist and three woodwind instruments. The vocal part is in a single system with lyrics in German. The instrumental parts are for Oboe (OW), Swell (SW), and Piano (P). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo and mood are indicated by the tempo marking 'Sehr ruhige Viertel, die Kolorierung immer etwas rubato'. The woodwind parts include specific performance instructions for each instrument.

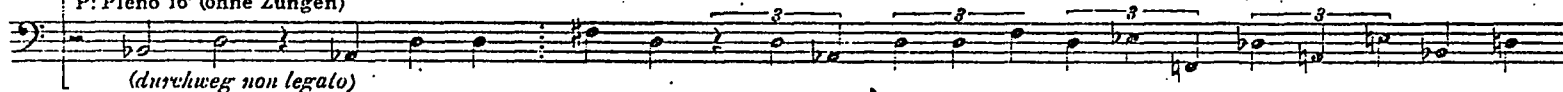
Example 30

IV

Phantasie

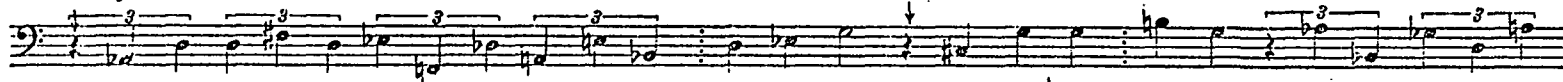
Nicht schnell, aber dramatisch erregt (immer frei)

[P: Pleno 16' (ohne Zungen)]

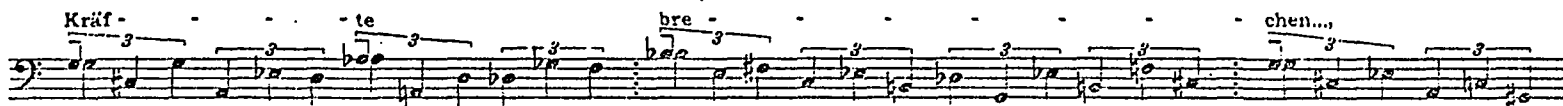


+ Trompete 8'

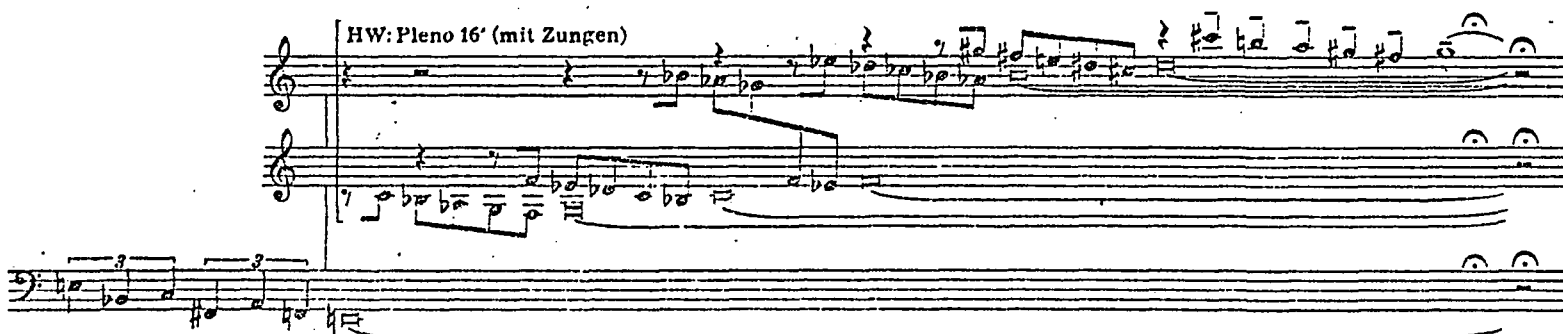
+ Posaune 16'



+ Clairon 4'



[HW: Pleno 16' (mit Zungen)]



Example 31

The musical score for Example 31 consists of several staves. The top staff is a vocal line with the lyrics: "mein A - - - - - tem - - - - - geht". Below this, there are several instrumental staves, likely for strings or woodwinds, with various markings such as "und kann...M", "V7 V7", and "Koppeln und schwere Mixturen". The bottom staff is another vocal line with the lyrics: "Herr, nimm mein Seufzen auf". The score includes various musical notations such as notes, rests, and dynamic markings.

Performance instructions and annotations include:

- schwer* (heavy)
- heftig sperren* (forcefully close)
- kein* (no)
- Wort* (word)
- mehr...* (more...)
- aus...* (out...)
- ruhiger spre-chen...* (calmer speak...)
- Zungen* (tongues)
- etwas steigender* (somewhat rising)
- (weiter abbauen)* (further reduce)
- OW: Weicher, nur noch einzelne Prinzipale* (OW: Softer, only individual principals)

rigidly tonal in the conventional sense. Movement one suggests a floating mixed-mode effect in the first half (see Example 26); the second part, however, is strongly centered tonally around E-flat (see Example 27). The second movement is bitonal (see Example 28). The E-flat chorale melody is accompanied by a changing tonal texture, leaning toward g, c, and f minor. The third movement is also bitonal (see Example 29). The ornate solo melody implies c minor, while the accompanying harmonies indicate E-flat major. Movement four is the only piece not clearly indicative of a certain tonality. Instead it implies a pantonal texture, referring to no specific mode (see Example 30). Movement five has its melody in E-flat and its harmonies in c minor (Example 33), and movement six exhibits for the first time since the chorale statement in movement one a clear E-flat tonality (Example 34). The sixth movement shows "wrong-note" technique in its abundance of tones foreign to clear E-flat tonality in the conventional manner. Nevertheless, one can usually see a free E-flat tonality.

Cadential treatment shows polyharmonic ideas. For example, at the end of movement two, the left hand implies an E-flat chord, the right hand a B-flat chord (see Example 28). This procedure is seen in cadences of all movements, and indicates a tendency to avoid banal endings. Interesting is that Bornefeld never terminates a movement with a major chord, so typical of Hindemith. Rather, he chooses to imply major and minor tonalities within the piece but prefers to

Example 32

langsamer werden
(weiterhin abbauen) (nur noch Rohrflöte 8')

schattenhaft huschend

SW: Gedacktpommer 16'
Stillgedackt 8' (durchweg non legato)
Blockflöte 1' und staccato

SW: nur Hohlschelle 4'

P: nur Hohlflöte 4'

[Wenn mein Herz und Ge-dan-ken...]

etwas ruhiger werden *verlöschend*

Example 33

V

Musette

*Nicht schnell, ganz gleichmäßig fließend*OW: Hohlshelle 4'
Korpei SW/OWSW: Spitzpfeife 8'
Krummhorn 8'
Blockflöte 1'

[als - dann fein sanft und

4/1

Example 34 VI

Carillon

Sehr ruhige Viertel (durch das Staccato nicht zu Eile drängen lassen!)

OW: Rohrflöte 8' (+Tremulant)
SW: Stillgedackt 8'
Flötgedackt 4'
Blockflöte 1'

P: Untersatz 16'
Oktavbaß 8'
Hohlflöte 4'

[An dir laß gleich den Re - - ben...]? (sempre)

(legato)

+Zimbelstern -Zimbelstern +Zimbelstern

-Zimbelstern

end with a polyharmonic sonority. In this manner he indicates his position in new music, preferring originality to imitation of previous composers. This is a salient trait of this composer as evidenced in this work.

Harmonically, the Partita exhibits considerable diversity and variety. The harmonic idiom changes frequently and thus gives relief to the listener and performer in avoiding a constant and unveering harmonic texture. The beginning of the first movement suggests parallel organum, and the abundance of parallel fifths provides a harmonic color for the organum texture. The piece is entitled Praeambel, which is an Introit to the following chorale movement, wherein the chorale is fully stated. The movement contains no melodic or harmonic suggestion of the coming chorale. The harmonic texture is vertical and non-linear in conception. The chords are spelled in fifths and the horizontal progressions emphasize parallel fourths and parallel fifths. The upper melodic voices resemble plainsong in an organum setting (see Example 26). The Chorale following the Introit is obviously tonal, indicating a free setting around E-flat major. Chordal analysis in the chorale indicates polyharmonic spelling, quite the same as in the Six Chansons of Hindemith. For example, one chord may contain the notes c-g-d-a, implying three triads with omitted thirds; omission of various chord members may often be seen. Chords are not consistently spelled in thirds, fourths, or fifths, but instead they follow a polyharmonic principle and show great variety in

chord spelling and voicing (see Example 27).

The second movement indicates, as stated earlier, a bitonal setting in two voices centering around the relative keys of E-flat. The third movement represents a harmonic mixture of E-flat and c minor, quite conventional in its harmonic sound. Sonorities in the fourth movement seem to indicate a texture based on both thirds and fourths. This idea is to be noticed in many passages (see Example 31).

Interesting is a passage in which a chord of thirds in one hand stands in juxtaposition against a chord of fourths in the other hand. This principle concerns the center section of the movement, while the last part is more linear and also is pointillistic, avoiding chordal structures, and strongly suggesting an influence of Webern (see Example 32).

The fifth movement represents a static, oriental harmonic flavor, marked by repeated statements of parallel fifths in the lower voices. The chorale is placed in the top voice in the original E-flat tonality. While the inner voice floats smoothly in a Phrygian modal setting, a more conservative tonal setting occurs in the other voices. Characteristic of this movement is the harmonic ostinato of parallel fourths and fifths. The ternary rhythmic pattern of the ostinato contrasts to the flowing legato rhythms of the upper voices (see Example 33). The fifth movement is entitled *Musette*. The name refers to an organ stop or to an old drone instrument. The composer probably refers here to the latter, since a c-g drone does occur and is a constant

characteristic throughout the piece. It is a common practice for organ composers to imitate older musical instruments. Indeed it is common for composers to write organ music that imitates other instruments, and quite often older instruments.

The sixth movement concludes the Partita and indicates a clear statement of E-flat major. The pedal cantus firmus appears in canon in the tenor voice at the close interval of two beats and is arranged so that it follows conventional consonant intervals. The canon is well written by traditional standards, a statement that can seldom be made about many contemporary canons (see Example 34).

Perhaps the most interesting compositional technique in the Partita is the harmonic variety produced by constant changes in harmonic procedures. At the beginning of the first movement, an eleventh chord appears, built in thirds over B-flat. The following chord is also built in thirds, but with the omission of one note in spelling the sonority from its root. The idea of omitting a certain member of a chord is one of the notable contributions of newer music. Quite obvious is the determined avoidance of the note G in the Introit. Evidently the composer strives to reserve this tone for the presentation of the Chorale, in which G occurs frequently as the mediant of an E-flat tonality. By omitting G in the Introit, the composer stresses the importance of it when it does occur in the following chorale (see Example 26).

The Aria, movement three, presents an interesting

treatment of harmony because of the strong quartal element with it. On hearing the piece, one will sense a clear E-flat tonality. The prevalent use of fourths, however, seem to indicate a quartal influence. In determining the harmonic structures, one will note that quartal spelling is possible, although the chords sound more tertian. Thus it is possible and preferable to consider a simultaneous function of tertian and quartal procedures in this work (see Example 29). Another indication of the quartal influence is seen in the pedal line; it is constructed of fourths and fifths entirely. Since the fifth is a fourth inverted, one may say that the pedal part is based on quartal ideas. The third movement is thus a tribute to the harmonic versatility of the composer and is a neat compendium of several important ideas in newer harmonic concepts. The composer has a broad command of harmony and is able to use various elements with great facility.

A formal plan is shown by the key signatures of the various movements. The first three have three flats, while the fourth has a blank signature and the fifth two flats. The last movement returns to three flats. Thus the balance of tonal relationships is in the key plan of AAABCA, indicating a symmetrical key scheme related in itself to ternary structure or Rondo form.

A balanced plan of similar construction is seen in the kinds of movements. Partita in this case implies a dance suite rather than a set of variations. The names of the

movements indicate a preference for Baroque forms, particularly so with the Chorale, Aria, and Fantasie, and the Introit also. There are three short and three long pieces in this work, arranged in the order long-short-long-long-short-short, and the implications of the plan are thus ternary in the emphasis upon three. The stress regarding three in this case indicates not only ternary thinking but also refers to the liturgical nature of this work, which presents throughout a chorale text under the notes of the chorale melody.

In the individual movements, binary and ternary patterns of form are avoided, and thus one observes that conventional symmetrical designs in the movements are avoided. Rather the composer indicates symmetrical formal plans in his treatment of chorale fragmentation. The appearance of chorale fragments is important to the formal design of this work. All the movements are rather free and loose in formal design; therefore, the patterns established by chorale fragmentation may be taken as indicative of a formal plan. The patterns created by the appearance of the chorale throughout the work are to be closely observed. In every movement the chorale is presented once as a complete statement and is not repeated. The composer's link with the Baroque suggests that the chorale be presented in its entirety; thus no fragmentation is to be found in the initial presentation of the cantus (see Example 27). After the initial announcement, separation of parts of the chorale occur not infrequently.

The chorale melody is separated naturally into four symmetrical phrases, and in each movement the phrases are separated by rests or by several bars of music. This means that the complete chorale never appears without interruption and that each symmetrical phrase of it appears independently. Treatment of the chorale is important for musical unification throughout this work.

One of the most attractive traits of the Partita is the agreeable relationship between melody and rhythm in all movements. A striking trait is the continuous variety achieved by these relationships. Similarity rather than contrast marks the development of each piece in its melody and rhythm. In the first movement, a smooth and simple modal melodic texture, comparable to parallel organum, proceeds agreeably with free rhythm in triplets, with noticeable absence of beat feeling or conventional metrical patterns. The chorale announcement is given in even quarter notes, indicating close alliance to the Baroque chorale texture. In the second movement, the pattern of two sixteenths followed by an eighth illustrates the proximity of the composer to the keyboard works of Bach, and in particular to the c minor fugue in the Well Tempered Clavier, book I. The patterns are quite similar to those in that Bach work.

Movement three offers considerable contrast to the texture of the preceding piece. The florid, highly ornate chorale melody is set within a complex rhythmic surrounding, suggesting Baroque improvisation. The tessitura of the

melody is quite high, and melodic texture is very much idiomatic for the keyboard (see Example 29).

The most advanced movement is the fourth, a *Fantasie* that reveals octave displacement and pointillism, producing an athletic and bold melodic texture. Free of bar lines or Mensurstrich, this piece is in keeping with the more radical thoughts of the composer regarding new possibilities for the organ. A dualistic concept exists in this piece, stressing the conjunction of leaping melodies with unusual rhythmic characteristics, setting a musical texture abruptly distinguishable from the remainder of the work (see Examples 30 and 31).

A return to unusual simplicity is seen in the following piece. As stated earlier, the melodic flavor is unmistakably Phrygian, and this texture is set within a simple 6/4 metric pattern that emphasizes smooth, legato characteristics. The constant flow of smooth and simple rhythmic patterns is particularly appropriate for the modal flavor of this movement (see Example 32).

The final piece returns to a more involved rhythmic scheme, but one which is still more elementary than that of movement four. For the first time in the entire work, a two against three rhythmic texture is employed. Triplets in the right hand move against steady duplet eighths in the left, while the pedal carries the chorale in long notes. In contrast to the preceding movement, the melodic texture is non-vocal, exhibiting leaping, athletic intervals. The

instrumental characteristics of the melody lines mesh well with the more complex rhythmic designs of this final movement. Indicative of this composer's ability is the well-concealed presence of three canonic entries, at the octave, and each two beats apart. Such hidden artifices suggest an influence of the greater Renaissance composers (see Example 34).

Throughout the Partita, Bornefeld indicates clearly by means of registration and other annotative notes his strong desire to impose his musical attitudes upon the performer. Seldom does the composer leave matters of interpretation to the performer's instincts, preferences, or attitudes. This characteristic is by no means peculiar to composers of the twentieth century. The organ works of Karg-Elert and Max Reger, for instance, indicate careful attention toward the composers' specific annotations for interpretation. Thus, exactitude by a composer in performance suggestions will be found in older music as well as in the new, as shown by the thorough markings of such composers of the preceding century as Karg-Elert and Reger. Bornefeld extends this practice considerably further than others have in two respects, however. In registration markings, he tends to request frequent changes throughout the work. The changes demanded, while never extremely awkward, may necessitate an organ with many combination pistons. Oddly enough, organs heavily equipped with such gadgetry are not often found in the composer's homeland, Germany, where such additions to the organ

are mostly kept to a minimum.

Performance could also be facilitated by the aid of an assistant who would change the stops himself. Some organists will insist that there is no point in specific registration demands by a composer, since all organs differ, and most of them considerably so. Another effective argument is that a stop on one organ may differ widely in quality of tone from a stop of the same name on another organ. Thus it may be somewhat unreasonable for a composer to indicate unusually specific registration in organ works. Brahms, who certainly gave evidence of a thorough understanding of the organ in his own organ works, never gives instructions for specific stops, but only indicates a general dynamic marking and couplers needed. J. N. David also follows Brahms in avoiding overly specific instructions and in giving only couplers and dynamics markings. The latter procedure is really the more logical and practical approach. Different attitudes toward registration markings seem to imply the composer's understanding of the organ, but this may lead to erroneous concepts. In fact, a composer who really knows the organ will realize the futility of overly specific registration marks, whereas the composer who knows only a little will usually attempt to be too demanding in requiring certain stop changes.

Also noticeable in Bornefeld's work, as in several other contemporary composers, is the inclination toward extremes regarding technical feats for the performer. While

composers who write for other instruments, groups, or for voice frequently want to stretch the technical limits previously accepted, the organ composer makes similar moves by suggesting peculiar and awkward changes of stops. One should conclude that composers should indicate their understanding of the organ by giving more general and less specific remarks. Since all organs differ, it is preferable to refer to stop families, such as flutes, diapasons, mutations, reeds, and so forth, giving sensible dynamic marks for each family and indicating couplers when desired. Verbose and complex registration markings should thus be avoided.

In discussing a composer's musical markings, this question arises: How much liberty or control is left to the performer? An element of aleatory is almost always present in all music, or, if you will, an element of improvisation. Bornefeld is obviously one who wishes to dictate his exact desires for interpretation, leaving little space for musical opinion and flexibility. This trait is noticeable in many contemporary composers.

As a German composer, Bornefeld shows considerable influence of Schoenberg in his rigid demands upon the performer's submission to the composer's musical desires. Historically, it is significant to observe Schoenberg's tremendous impact upon many composers of this century in ways of being careful and specific in all musical and technical adventures. Bornefeld, along with Ahrens and Reda,

presents convincing evidence of Schoenberg's legacy to music. In the area of performers' freedom and composers' demands, German organ composers strive to carry on the musical attitudes and exactitudes of Schoenberg and are thus immensely important for their position in music. By observing German organ music, an organist will be able to respect the importance of German thought upon all music of this century.

Bornefeld's interest in the idea of Gebrauchsmusik is seen in his presentation of registration requirements such as the Zimbelstern and Musette stops. Both stops are rarely found on most organs, especially in locations other than in Germany. The request for specific stops such as Musette and Zimbelstern indicate that the work was conceived for a certain time and place and a certain instrument. Although these stops are not rare on older Baroque German organs, the important point to stress is that the composer is writing a composition for a definite occasion, stressing the concept of Gebrauchsmusik. That Hindemith is usually associated with this principle may indicate an influence of that composer upon Bornefeld.

The text of the Partita is of great significance in this work. The chorale, "Christus, der ist mein Leben," is derived from Melchior Vulpius, dated 1609 by the Drinker Edition of Bach chorales, where it is harmonized by Bach. The chorale title and melody serve as a basis also for Bach's Cantata number ninety five for the sixteenth Sunday after Trinity. Bornefeld employs the exact melody of the

original chorale but uses a paraphrase of the original text. Rather than a literal and exact quotation of the old text, the composer has preferred to use a paraphrase, giving the same meaning in slightly different wording. The meaning of the text is the real Grundgestalt of the work, as it gives the meaning behind the musical representation of the words. The first line of the chorale text gives its essential meaning: "Christus, der ist mein Leben; Sterben ist mein Gewinn." Therefore, the meaning of the musical work stresses the hope of Christians that joy and victory are achieved through death.

Interesting is that every movement of the work contains the complete chorale melody. The meaning of the text is expressed throughout by powerful forces of dramatic text painting. As said above, the fundamental theme of the text is that death is the path by which one reaches the peace of Christ's presence. The most obvious text painting occurs in movement four, where fortspinnung and freedom of rhythm, along with Webernesque pointillism, and frequent registration changes portray the struggles of man before death and even throughout his entire life (see Examples 30 and 31). The groping, angular pedal part, characterized by octave displacement, is representative of man's stumbling efforts to achieve peace and tranquility. The texture of the pedal part may well be compared to that in Bach's chorale prelude, Durch Adams Fall, wherein the famous leaping diminished sevenths symbolize the fate of man according to the basic

tenets of Christian dogma. The weird, mystical effect of the musical texture insures dramatic portrayal of the message of man's fight against the various forces of life and death.

The following movements indicate the tranquility reached after death, which is viewed as a gain to man, and something toward which one should strive. Observation of text painting in this work is essential to its musical understanding.

This is especially true of movement four, as shown in the previous discussion. Interesting is the fact that the chorale appears twice in this movement, and this never occurs elsewhere in the entire composition. At first it is cleverly hidden within the ornate melodic development of the beginning pedal part. At the end of the movement, it occurs openly without concealment.

The final cadence of this movement indicates an avoidance of strict tonal feeling by the omission of the note A in a passage that implies F tonality. As stated earlier, the composer's cadential procedures differ widely from those of many other composers and seem to take an opposite position from those of Hindemith in that Bornefeld never concludes with a major triad.

Concluding remarks about Bornefeld's Partita should stress the influence and heritage of other composers. While the chorale presentation is strictly neo-Baroque, the Introit shows parallel organum and is thematically and

harmonically unrelated to the chorale itself. As mentioned earlier, the obvious influence of Bach's c minor fugue in the Well Tempered Clavier, volume I, is most noticeable in the second movement. And the third looks very similar to the chorale prelude O Mensch Bewein. Yet great contrast exists in the qualities of the fourth movement in its striking relationship to Webern, and in the somewhat vague similarity to Messiaen in the sounds of chordal structures and progressions. The tranquil flow of steady eighths in the fifth movement affords a resting place for the listener and performer and is in much contrast to preceding musical textures. The two-against-three rhythms in the last piece remind one of many works of Brahms in the interweaving of canonic voices within rhythmic arabesques.

Thus each movement of the Partita reveals variety and contrast proceeding simultaneously with unity and control, and this achievement indicates a composer who is in full command of musical elements and resources.

Willy Burkhard (1901-1955)

Choral-Triptychon, 1953

The Swiss composer Willy Burkhard is one of the better organ composers of those selected for this study. His vocal works, especially the oratorios, are his most important works, however, and from these the organ works inherit much of their style and meaning. His music is closely associated

with religion, scriptural texts, and mysticism.

The importance of the text is not to be disregarded in his organ works, for this shows a textual influence from the vocal works. The Triptychon, a religious work of three movements, is based on three chorale melodies and chorale texts: "Ich steh an deiner Krippen hier," representing the Nativity of Christ; "O Mensch Bewein," representing the Crucifixion; and "Christ lag in Todes Banden," representing the death and Resurrection. Thus Burkhard converts the two main Christian seasons, Christmas and Easter, into three parts, signifying the Trinity as well as the three most important events in Christ's life.

One may convincingly suggest that a programmatic content exists in this work. The titles of the chorales are given above each movement, and in the second movement, the lines of the original text appear with various sections of the piece. Clear text painting may be observed only in the second movement, but the other movements may possess a musical relationship to the text, although only on an aesthetic and subjective basis.

A certain mystical quality is felt at the beginning of the first movement, wherein the introductory measures indicate a bitonal texture, with the top and bottom voices in A and the inner voices outlining F#, which is the relative minor of A (Example 35). Accidentals are always written in and no key signatures are used. Possibly the mixed-mode and polymodal flavors that appear later suggest an explanation

Example 35

I

Die Geburt Christi

„Ich stehe an deiner Krippen hier“

Willy Burkhard
(1953)

Andante $\text{♩} = 42$
 $\text{♩} = 126$
legato
p 2 Manuale
p legato
poco rit.

Poco più mosso ($\text{♩} = 84$)
c.f.
mf
mp
p

for the omission of key signatures.

Burkhard's short introduction emphasizes scale-line motion, a design to be continued frequently throughout the whole Triptychon. Symbolically the number three is of great importance in this work. Obviously referring to the Trinity, the number may also suggest the three Wise Men. The keys of A and f# have three sharps each. Coincidentally the work was written in 1953. Also noticeable is that most metro-nomic indications are evenly divisible by three. The first movement is in itself a trio sonata, favoring in appearance those of Bach. Although triple meters are not common, rhythmic patterns of three notes are often seen. Also important to the symbolism involved is the melodic design of the chorale itself. Observing this melody, one sees a design based on thirds; the interval of a third occurs eight times in the course of the melody, which is stated as a cantus firmus in the upper voice, boldly outstanding in an obvious location after the short introduction. The third is implied even more often in the chorale by melodic motives that outline a third. A great deal of the melodic content of this movement derives from the cantus, and the appearance of a third is always frequent and noticeable and is very important to the melodic shape of phrases and sections.

A graphic analysis of the melodic contour of the chorale would reduce it to a basic intervallic unit of a third, especially if related to the ideas and writings of Schenker and Salzer. Thus quite noticeable is the great amount of

attention given by the composer to the symbolism of the number three. With so many examples present, in addition to the programmatic chorale title given, it is hardly coincidence that numerical symbolism appears. Rather, this is probably an intention of the composer.

The form of movement one is easily adaptable to melodic variety since the piece is similar to the design of a chorale variation or chorale partita. The form may also be called a set of versets, as this would stress the ultimate religious importance of the text. With these formal plans a composer may demonstrate considerable variety in melodic treatment.

The first variation after the cantus statement presents a rhythmically lively melodic shape in 6/8 with fast flowing sixteenths. Each note of the chorale may be found in the first phrase of the new section. All phrases thereafter indicate the third as a motivic source. Although rhythmic patterns vary, the melodic motive never fades away but persists throughout the movement (Examples 36-40).

Of interest in the first variation is the simultaneous dialogue of the original cantus in the pedal in long notes with melodic variation upon it proceeding in the top voice (Example 36). This procedure continues until the second variation introduces a different texture. Then the top voice is a melodic variation on the cantus, with dotted-note rhythms and long notes in the pedal part at sixteen-foot pitch, opposed to the previous pedal part at four-foot pitch.

Example 36

The musical score for Example 36 is presented in three systems, each consisting of three staves. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second system is marked *Allegretto* (♩. ca 60-70) and includes a *2 Manuale* instruction. The third system continues the musical development. The score is written in a clear, professional style with standard musical notation.

poco ril.

Allegretto (♩. ca 60-70)

2 Manuale

p

Example 37

The musical score for Example 37 is presented in three systems, each featuring a piano (p) and violin (v) part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano part begins with a series of eighth notes, followed by a half note. The violin part starts with a half note, followed by a series of eighth notes. A marking "c.f. nur 4" is present at the bottom of the system.

System 2: The piano part continues with a series of eighth notes, followed by a half note. The violin part starts with a half note, followed by a series of eighth notes. A marking "8" is present at the bottom of the system.

System 3: The piano part begins with a series of eighth notes, followed by a half note. The violin part starts with a half note, followed by a series of eighth notes. A marking "(poco rit. - a tempo)" is present at the bottom of the system.

Example 38

Allegro (ca 100)

mf 2 Manuale

cresc.

poco f

c.f. 8' und 16'

The musical score for Example 38 is written for two manuals. It consists of three systems. The first system features a treble and bass staff with a grand staff bracket, marked 'mf' and '2 Manuale'. The second system has a treble staff, a grand staff, and a single bass staff, marked 'cresc.' and 'poco f'. The third system has a treble staff, a grand staff, and a single bass staff, marked 'c.f. 8' und 16'.

Example 39

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff is a treble clef with a key signature of one sharp, containing a sustained chord with a fermata. The bottom staff is a bass clef with a key signature of one sharp, containing a sustained chord with a fermata. The word "cresc." is written above the middle staff.

allargando poco a poco

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff has a sustained chord with a fermata, and the word "f" (forte) is written below it. The bottom staff has a sustained chord with a fermata.

dim. poco a poco

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff has a sustained chord with a fermata, and the word "dim." (diminuendo) is written above it. The bottom staff has a sustained chord with a fermata.

Example 40

sempre rit.

Lento

Tempo I $\text{♩} = 42$
 $\text{♩} = 126$

p legato

mp

p

ritard. poco a poco al fine

dim.

ppp

pp

However, the left hand plays chords rather than a melodic part, as in the previous section. Two phrases of the top voice are repeated within this section. Contrary motion is frequently seen between top and pedal parts (see Example 37). This section leads to a coda, resembling considerably the introduction to this movement. In fact, the coda is actually a blending of the introduction with the statement of the chorale, and thus it is a reprise of the beginning for a concluding section.

Strongly characteristic of the coda, as somewhat of all the piece, is the continuous scale-line texture, accounting for the flowing legato impression given by the first movement.

The first movement may be regarded as a three-part structure, if the introduction and coda are viewed as one entity, separated by the two variations between them. Thus one will notice a symmetrical beauty in the sectional design ABCA, since B and C are of comparable length and quality. Also one will observe that one section seems to unfold naturally from the preceding, indicating a consistency in the quality of Burkhard's variation technique.

An intriguing aspect of this movement is its harmonic and modal quality. The bimodal feeling suggested by the introduction was mentioned earlier. The chorale statement is accompanied by a static, drone-like harmony, possibly derived from the limited tonal and harmonic implications of the melody itself. The constant D# indicates pure Lydian

modality (see Example 35). The first variation indicates the fluctuating harmonic and tonal idiom of this movement. The middle voice emphasizes a fourth, in contrast to the third stressed in the top voice. The fourth is derived from the penultimate phrase of the chorale, and lends a different shape to the middle voice and also influences the harmony. The first phrase of this voice is Phrygian, due to the omission of G#. Thus, bimodality exists when both voices are combined. After the first phrase, mixed-mode flavor is prominent, and one observes that the Phrygian quality wavers and is not constant. The entrance of the cantus in the pedal suggests three distinct musical elements, very similar to the texture in the Trio Sonatas of Bach (see Example 37).

The harmony of the second section is at first less polymodal but rather proceeds in a vague, wandering fashion. When the pedal enters, polymodality returns, wherein the pedal is in A, the top voice F#, and the chords in between chromatically vacillating (see Examples 38 and 39). The coda returns to Lydian color, ending in a rather mystical mood, perhaps suggesting the slumber of the infant after the visit of the Wise Men. The harmony is always colorful though conservative and tertian throughout (see Example 40).

Burkhard's second movement, representing the crucifixion, states the famous chorale, "O Mensch, Bewein," which is arranged by Bach in the Orgelbüchlein. Bach's version is in E-flat; Burkhard retains the major tonality for the melody itself, but places it in E major instead. This

movement is beautiful in its lyrical tranquility, surrounded by an expressive mysticism. The mystical quality of the movement is largely a result of the polytonal harmonic flavor, shown from the very beginning, wherein the top voice is in E, the middle line implying C#, and the pedal indicating G# (Example 41). The plush, dense harmonic quality is most fitting for the text and hearkens back to Bach's daring harmonies in his version of the chorale.

The voice-leading portrays an influence of conservatism, shown in the smooth effortless motion of all voices, and in the stress on contrary motion between upper and lower voices.

The pedal part emphasizes in the first phrase a downward trodding motion that becomes important throughout the work and definitely suggest text painting (Example 42).

The first variation illustrates a shifting of tonal and modal idioms continuously, implying free tonalities in both manual voices. The presence of conventional intervals and spelling is in keeping with the conservative idiom of the harmonic techniques of this work. The characteristic intervals of the chorale, the second, fourth, and fifth, are to be frequently repeated and stressed in the melodic shapes of both manual voices, in a manner similar to the stress of a third in movement one. The high and low notes of a phrase frequently outline a fourth or fifth, these being the important intervals in the chorale's basic shape (Example 42).

The pedal part begins an ostinato figure in the first variation, emphasizing again the fourth. This variation

Example 41

II

Kreuzigung

"O Mensch, beweine dein Sünde groß"

Tempo tranquillo (♩ = 66)

[c.f.]

2 Man. *mp*

The musical score is written for two men's voices (2 Man.) in G major (one sharp). The tempo is marked "Tempo tranquillo" with a quarter note equal to 66 beats per minute. The score is divided into two systems. The first system consists of two staves, each with a treble and bass clef. The second system also consists of two staves, each with a treble and bass clef. The music features various musical notations including notes, rests, and dynamic markings like "mp" and "pp".

Example 42

„O Mensch, beweine dein Sünde groß“)

The musical score for Example 42 consists of three systems, each with three staves. The first system is marked *p dolce*. The second system is marked *poco rit.*. The third system is marked *p*. The score is written in G major (one sharp) and 4/4 time. The first system shows a piano introduction with a vocal melody. The second system continues the piano introduction with a vocal melody. The third system shows the piano introduction with a vocal melody. The score is written in G major (one sharp) and 4/4 time. The first system is marked *p dolce*. The second system is marked *poco rit.*. The third system is marked *p*.

avoids the clear polytonality of the beginning, adheres to tertian structures, and emphasizes shifting, wandering key centers, mostly toward E and A.

The following variation has no pedal part, and features the cantus in longer rhythms below a mysterious upper voice, moving in a design similar to Bach's "Wedge" fugue. The harmonic structure is not as advanced as it sounds, but only stresses unusual progressions and resolutions (Example 43).

The text is admirably illustrated in a calm, tranquil atmosphere of considerable chromaticism, in reference to the angelic announcement at this point of Christ's birth in the scriptural story.

The next variation, introduced by ponderous, bolting pedal leaps, changes from soft to loud dynamics often, and the text suggests the idea of life through death by faith in Christ. The militant and rigid quality of the section is in direct contrast to the simplicity and tranquility of the section preceding. A bold pedal part moves in octaves in contrast to the quarters above. The contrary motion suggested by the Wedge design is seen again in the pedal voice, which also again stresses the prominent fourth and fifth of the basic chorale motives. The pedal strongly resembles the top voice texture of the preceding variation. In the manual parts the melodic germ is the phrase that begins the second half of the chorale statement. This phrase accounts for all melodic developments in the manual voices of this section. Imitation and stretto provide variety in the treatment of

Example 43

„Von einer Jungfrau rein und zart für uns er hier geboren ward“
Molto tranquillo (♩ = 42)

The musical score for Example 43 is a piano piece in G major, 3/4 time, marked "Molto tranquillo" (♩ = 42). The score is written for piano (pp) and features a melody in the right hand and a supporting bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and is marked "sempre molto legato". The piece is divided into four systems. The first system includes the tempo and dynamics markings. The second system continues the melody with a "sempre molto legato" marking. The third system features a "cresc." marking. The fourth system concludes with an "acceler. molto" marking. The score is written in G major, with a key signature of one sharp (F#). The time signature is 3/4. The piece is marked "Molto tranquillo" (♩ = 42). The dynamics range from piano (pp) to crescendo (cresc.) and acceleration (acceler. molto). The melody is marked "sempre molto legato".

melodic lines toward the conclusion of this variation (Example 44).

The tonal focal points of the pedal part are C#, E, G#, and F#, although the part is not strictly tonal. Manual parts confirm a feeling for polyharmonic structures, showing the idea of chord against chord mixed between hands and feet. The center of the section is spelled in flats, stressing c minor, whereas the rest of the area centers around C# minor.

The last variation merges from the preceding without break, cadence, or rests. The tempo of the beginning movement returns here, resulting in a legato, flowing triplet texture, possibly suggesting the flowing blood of the Paschal Victim. Again the musical quality refers clearly and pictorially to the chorale text. The top voice of this section states three phrases of "O Mensch, Bewein," repeating the notes exactly. The rhythm is given in long notes, alternating halves and whole notes. The pedal part is in strict canon with the top voice, in the same rhythm, and occurs at the interval of a tritone. The two voices chase each other only two beats apart, producing a bitonal texture, one in the original key of E, and the other in B-flat. The middle voice gives the section its flowing rhythmic characteristics, proceeding in triplet patterns, and outlining in its melodic contour the important basic intervals of a fourth and a fifth. The final bars imply Phrygian modality, with F natural rather than F#, ending the movement with a mysterious atmosphere of contemplation, alluding to the message of

Example 44

rit. poco a poco

sempre cresc.

„Den Töten er das Leben gab“

Mosso (♩ = 72)

2 Man. non leg.

f

(cresc.)

ad lib.

1 Man. *ff*

allargando poco a poco

dim.

2 Man.

poco f

legato

a tempo (ma poco più mosso) (♩ = 42) (♩ = 126)

the last textual phrase--"that He was offered up for us" (Example 45).

The Triptychon concludes with a movement representing the Resurrection and based on the chorale, "Christ lag in Todes Banden." The tempo is to be free and in the style of an improvisation. The chorale is not announced immediately but serves nevertheless as a basis for the introduction, since the interval of a minor third is characteristic of the chorale and is taken as a germ motive for the introduction. The rising motives of the pedal are all based on the minor third, and the pedal line is imitated closely in the top voice. The end of the first phrase exemplifies a pyramid arrangement of thirds, showing a combination of two seventh chords superimposed upon each other. The pedal and top voice together form a German sixth chord built on C#, sounding against a minor seventh chord in the inner voices, built on F. The sonority that results is of great power and considerable dissonance. The mixture of accidentals produces a mixed-mode effect within a general polyharmonic texture (Example 46a).

The following phrase is substantially the same as the first, transposed from F to C#, and ending with a chord structure of two superimposed dominant sevenths (Example 46b).

The texture changes in the next section, still part of a large introduction before the cantus is stated. A mensuration canon exists between the pedal and upper voices, in half, quarter, and eighth notes. The top voice expands to

Example 45

„Daß er für uns geo-

„sferl wird“)

(poco rit. - - a tempo)

(poco rit. - - a tempo)

Example 46

III

Auferstehung

„Christ lag in Todes Banden“

Im Charakter einer Improvisation
 Lebhaftes, sehr freies Zeitmaß (♩ ca 112-132)

2 Man.

A

B

Allegro (♩ = 112) 2. Man.

1. Man. *legato*

larger intervals in the manner of the wedge design. Tone clusters, quite unusual in organ music, and also a contrasting element in the present idiom, may be found as chordal structures in the middle voice. The notes of the clusters include the main notes of the coming cantus firmus. The section expands from a low register to high sonorities, indicating a building of tension before the following fugue (Example 47a).

The fugue subject is written in two halves; the first is the earlier pedal design, and the second half is the cantus firmus itself. The answer is a minor sixth below. The countersubject is the last phrase of the chorale, not yet formally stated (Example 47b).

Harmonic independence of each melodic line is characteristic of this movement, as of the whole work. Vertical analysis reveals that polyharmonic functions exist (Example 48a).

In contrast to the two preceding movements, the last presents a true modal chorale, being pure Dorian, and of minor color, contrasting to the major color of the first two movements. Following the pedal passage in g minor, a texture of polyorganum occurs, showing both parallel fourths and fifths in simultaneous organum movement. Upper and lower voices emphasize the last chorale phrase, outlining a fifth, with the inner voices stressing the third--both intervals are important to this chorale tune. This passage is of rich polyharmonic color (Example 48b).

Example 47

(A)

1. Man. *cresc.* *rit.*

(B)

Poco più allegro (♩ = 126) *mf* *ff*

Example 48

Example 48 is a musical score for piano, consisting of three systems of staves. The first system is marked with a circled 'A' and includes the instruction 'legato' and a fingering '5'. The second system is marked with a circled 'B' and includes the instruction 'Meno allegro (♩. 104)'. The third system includes the instruction 'rit.'.

The score is written for piano, featuring a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

System 1: The first system is marked with a circled 'A'. It begins with a treble staff containing a melodic line with a slur over the first four measures. The bass staff contains a simple accompaniment. The instruction 'legato' is written below the treble staff, and a fingering '5' is indicated below the bass staff.

System 2: The second system is marked with a circled 'B'. It begins with a treble staff containing a melodic line with a slur over the first four measures. The bass staff contains a simple accompaniment. The instruction 'poco allargando (ma non troppo!)' is written above the treble staff. The instruction 'cresc.' is written below the treble staff. The instruction 'legato' is written below the treble staff. The instruction 'poco f' is written below the bass staff.

System 3: The third system is marked with a circled 'B'. It begins with a treble staff containing a melodic line with a slur over the first four measures. The bass staff contains a simple accompaniment. The instruction 'Meno allegro (♩. 104)' is written above the treble staff. The instruction 'rit.' is written above the treble staff.

The following section reveals staccato chords separated by rests, containing horizontally the melodic elements of three phrases of the chorale, projected simultaneously in a concealed manner (Example 49a). The passage is then inverted, revealing transposition of the pedal part to the middle voice, this part being derived from the earlier mensuration canon (Example 49b).

Chords appearing off the beat and on subdivisions of the beat occur with a "Wedge" melodic design above, leading to a pianistic flourish of sixteenths in double octaves (Example 49c). The fast passages combine all the basic intervals and motives of this work, showing a brilliant display of dashing power (Example 50a).

An impressive coda combines in full organ the cantus firmus and the fugue subject (Example 50b), and stretto occurs with the simultaneous combination of basic intervals, closely resembling the earlier polytonal and polyorganum textures. The intervals of the cantus take precedence over other intervals, stressing the minor third and the perfect fifth. The major chord at the end shows an influence of Hindemith (Example 51).

Throughout the movement Burkhard has maintained sectional treatment as before, and the harmonic and unifying techniques are also similar to the other movements.

Ingenious is the composer's use throughout of three chorales that are individualistic, yet similar in melodic construction and effect. Somehow all three chorales are

Example 49

Tempo ♩ = 112

A

sempre f

legato

B

legato

C

Sehr freies Zeitmaß

legato

The musical score for Example 49 is presented in three systems, each with a piano (left) and violin (right) staff.
System A: The piano part begins with a circled 'A' and a tempo marking 'Tempo' with a quarter note equal to 112. The violin part is marked 'sempre f' and 'legato'. A slur connects the first two measures of the violin staff.
System B: The piano part begins with a circled 'B' and is marked 'legato'. The violin part continues the 'legato' line.
System C: The piano part begins with a circled 'C' and is marked 'Sehr freies Zeitmaß' (very free time) and 'legato'. The violin part also continues the 'legato' line.
 The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 50

A

cresc.

accel.

accel.

a tempo (Choralzeilen jedoch etwas breiter) **B**

C.I.

a tempo (Choralzeilen jedoch etwas breiter)

C.I.

Example 51

The musical score for Example 51 is presented in three systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system shows a melodic line on the top staff, a harmonic accompaniment on the middle staff, and a bass line on the bottom staff. The word *legato* is written below the bottom staff.

System 2: The second system continues the musical development. It features a melodic line on the top staff, a harmonic accompaniment on the middle staff, and a bass line on the bottom staff. The word *rit. poco a poco* is written below the bottom staff.

System 3: The third system concludes the example. It features a melodic line on the top staff, a harmonic accompaniment on the middle staff, and a bass line on the bottom staff. The word *(cresc.)* is written below the bottom staff.

different and yet quite alike (see Examples 35, 41 and 47). It may be observed that the real Grundgestalt of the work is the consistent use of the basic intervals discussed earlier. Of all the compositional procedures of Burkhard, his ability is notable in extracting so much variety from such simple and basic sources.

Harald Genzmer (1909-)

Third Sonata, 1963

During the post-War years of 1945 to 1963, Genzmer's organ style evolved from a mild neo-Romantic idiom to a strongly dissonant, energetic spirit, such as that of the Third Sonata, 1963. One would hardly guess that the 1945 Tripartita and the 1963 Sonata were from the pen of the same composer, for there is such diversity in style, compositional techniques, and attitude toward the instrument. In the earlier work the organ is regarded as a lyrical instrument, capable of expressing long, flowing lines in a smooth melodic fashion. The 1963 work, on the contrary, shows the organ to be capable of expressing strong, virile rhythms and impulses; bold, dynamic harmonic and melodic figures; and lithe, rigorous contrapuntal lines. If the instrument is appealing in a lyrical sense before, it is now even more attractive in an exciting, emphatic way.

Movement I, Fantasy, is the most energetic of the three movements, beginning with an eleven-tone row in the pedal

(Example 52). The note D is omitted, probably no coincidence. Since the harmonies in the manual parts are distinctly in a G tonality, the presence of D in the row would possibly give stronger tonal implications than the composer desires. Genzmer fits the simplest of Reihen techniques to his own needs, not following previously formed ideas of other composers. The use of eleven notes rather than twelve does not, of course, indicate an unusual practice, for a row may have any number of notes. But the use of c-flat and b in the same row is more unusual regarding serial ideas. The second pedal row in the movement seems to be an interesting transformation of the first row. It is a different Grundreihe but has the same Grundgestalt as the first row. Whereas D was omitted in the first row, now it appears three times, as does A also. Significant is the fact that the row begins and ends on E, which is the dominant of A, the latter being the dominant, in turn, of D. With such observations one may stress that the second row asserts a tonal feeling around these repeated notes, and that the voices above the row steer away from this same center. The use of tonal here indicates its broader meaning--not that of the average theory text book, of course.

Genzmer's procedure for avoiding trite progressions and obvious tonalities is again seen in the first bar of the second section. Here C# is omitted in the top voice, which is the theme, presumably omitted because C# or D-flat appears twice in the lower parts. The following phrase

Example 52
DRITTE SONATE FÜR ORGEL
 I
Fantasia

Harald Genzmer, 1963

Moderato (♩ ca 54-60)

Manual

Pedal

ff

f

p

pp

Litolff/Perera Nr. 3970

30215

© 1964 by Henry Litolff's Verlag

shows the omission of C and B-flat in the melody, each of which appears twice in the lower parts, imitating the phrase before it.

The three tone rows that appear in the pedal in the first part may be compared in their individual tonal implications (Example 53). If any three or four successive notes form tonal triads or chords, the row may be said to have possible tonal implications. The first row implies two chords, the second four, and the third five, indicating that the rows grow more tonal as the music progresses. One may argue that these are matters of pure speculation, ideas that are not objectively significant; or one may argue that there may be no way of knowing the real methods and intentions of a composer. But the important point to stress is that these developments are present and should be noticed. Striving to discover the composer's compositional attitude is more subjective and intangible than the mention of any matters of craftsmanship that actually occur in the music. Thus, close observation of structural elements is a valid basis for good analysis.

Also interesting is that the upper parts of section one imply conventional tonalities, while the pedal implies much weaker tonal feelings, freely tonal and possibly approaching pantonality or atonality, according to the opinions or prejudices of the individual analyst and reader. As indicated earlier, the G tonality of the top voices is counteracted by avoidance of this feeling in the pedal, which hints

Example 53

The musical score for Example 53 is presented in two systems. The first system consists of a piano accompaniment on the left and a vocal line on the right. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The vocal line begins with a melodic phrase, followed by a section marked *rubato* where the tempo is flexible. The second system continues the piano accompaniment and includes a vocal line with the lyrics "mit silberner heller Klang". The score is written in a key with one flat (B-flat) and a 4/4 time signature. Various musical notations such as slurs, ties, and dynamic markings are used throughout.

rubato

mit silberner heller Klang

at no particular tonality. Although this procedure is by no means advanced, nevertheless it represents a step forward from the Tripartita and is a commendable compositional effort.

Interesting is the melodic shape formed by the first and last notes of the three pedal rows, since these imply a tonality of C in contrast to the strong feeling of G in the above parts. The actual overall indications of the pedal melodies never suggest a solid tonality, however.

Throughout the first and second movements of this sonata one of the most important characteristics is the technique of octave displacement. Whether in the rows of the Fantasie or the Chaconne ostinato, octave displacement adds a leaping, skipping quality to the melodic design. This avoidance of stepwise movement is certainly a marked characteristic of much twentieth-century music. Playing the melodies without octave displacement reveals the striking effect this technique has upon melodic flavor. Without it, themes become less attractive and almost commonplace. The ingredient added by octave displacement is an athletic quality. Because of the great influence of post-Franck chromaticism, the departure of techniques such as octave displacement from a smooth, chromatic style signals an important twentieth-century contribution.

Tempo primo ushers in a Lydian texture in which diatonic movement is more important than before (Example 54). In the two manual parts, augmentation is seen between the

Example 54
moderato accel. rullentando molto

musical score for Example 54, first system. The score is written for piano (p) and forte (f). The tempo markings are *moderato*, *accel.*, and *rullentando molto*. The piano part is marked *p* and the forte part is marked *f*. The tempo changes from *moderato* to *accel.* and then to *rullentando molto*.

attacca

tempo primo (♩ ca 40-44)

musical score for Example 54, second system. The score is written for piano (p) and forte (f). The tempo marking is *tempo primo* (♩ ca 40-44). The piano part is marked *I. Manual* and the forte part is marked *II. Manual*. The tempo is marked *tempo primo*.

musical score for Example 54, third system. The score is written for piano (p) and forte (f). The tempo marking is *tempo primo* (♩ ca 40-44). The piano part is marked *I. Manual* and the forte part is marked *II. Manual*. The tempo is marked *tempo primo*.

two modal melodies, here in the form of a mensuration canon. Double augmentation occurs in the pedal, which outlines a melodic inversion of the upper theme. The presence of the mensuration canon is the contrapuntal tower of this section.

The pedal here is a retrograde C melodic minor scale giving a mixed-mode and polymodal effect in combination with the Lydian emphasis above.

A comparison between beginning and ending sections reveals that the first section contains intervallic content and motivic thought found in the last section. These procedures include stress on a mordent figure, the avoidance of tonal stress in various voices, mainly in the pedal, and the inclusion of almost all intervals in the lower voice. These practices are instituted in the first section and fully endorsed within the last section. For example, the latter shows frequent appearances of the mordent figure and rich intervallic content in the lower voices. Also notable is the exclusion of F# and G# in the pedal in contrast to the emphasis on the notes in the upper parts. The practice suggests an attitude of bitonality on the composer's part (Example 55).

Concluding comments on movement I should include the influence of the pedal row at the beginning upon melodic contour throughout the movement. The rich intervallic content of the row is responsible for the basic shapes of all melodies in this work. The final section represents a summation of all intervals found in the original rows, and

Example 55

The musical score for Example 55 is presented in two systems. The first system consists of two staves. The upper staff contains a complex melodic line with numerous slurs, ties, and accidentals, including a prominent trill. The lower staff provides a harmonic accompaniment with chords and moving lines. The second system also consists of two staves. The upper staff continues the melodic development, marked with a 'rallentando' instruction. It features a large, expressive slur over a series of notes. The lower staff continues the accompaniment. The notation is dense and detailed, typical of a technical exercise or a short study.

the interweaving of these various motives, embracing most possible conventional intervals, forms a culmination of the composer's creativity.

Augmentation is a salient compositional technique in the concluding section of the movement, along with melodic inversion in occasional places. Complexity of rhythmic patterns advances toward the conclusion of the movement, and the final chords exhibit increasing tension by means of greater chromaticism, leading to a cadence on a dominant seventh chord!

Rhythmic treatment in movement I indicates an expanding emphasis upon thirty-second note patterns. The beginning bar is a written out mordent in thirty-seconds, followed by sextuplets and septuplets figures. Leading to Tempo primo is a rubato passage showing fuller exploitation of fast note patterns. The stress on slow halves and quarters at tempo one suggests simplicity in rhythmic treatment, forming contrast to preceding passages in the smooth rather than angular shapes. The first movement thus shows two opposing rhythmic textures, the first energetic with bold shapes, and the second with more passive legato rhythmic treatment.

Movement II is a Chaconne, in this sense resembling the textbook definition of a Passacaglia--a series of variations over a basso ostinato (Example 56). The composer indicates his awareness of the confusion and looseness of Baroque terminology by referring to this as a Chaconne. This piece continues octave displacement in the melodic shape of the

Example 56

II

Chaconne und Meditation

Andante tranquillo (♩ = 50)

pp

p

mp

p

pp

Liolff / Peters

50315

ostinato. In two variations, however, this technique is abandoned in favor of a smoother more chromatic ostinato (Example 57). The final variation presents the ostinato in melodic inversion, transposed to a new tonality, and with its original shape (Example 58).

Unity results from the similarity of the ostinato to the rows in movement I. The melodic shape of the former is a variation of the latter by means of following the interval designs of the rows.

Invertible counterpoint is characteristic of the first three sections of the Chaconne, wherein the lower manual part is repeated note for note with the ostinato three times in succession. This means that the musical material for the first three sections is highly similar; one section unfolds from the preceding. A departure from this pattern occurs at section four and continues to the end of the Chaconne. Beginning with the fourth variation and thereafter, there is little or no similarity between the variations, but each one is different in melody, rhythm, and harmony, in striking contrast to the similarity between the first three variations.

Interesting is the overall rhythmic shape of the Chaconne, like a pyramid, in that it begins with simple gentle rhythms, increases to faster, more complex patterns, and finally returns to simple square patterns at the end. The rhythmic spirit here derives from that of movement I.

The penultimate variation seems to be the musical

Example 57

The musical score for Example 57 is presented in two systems. The first system consists of a piano part (left) and a violin part (right). The piano part begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) appearing later. The violin part is written in a single staff with a treble clef, featuring a melodic line with various intervals and a dynamic marking of *mf*. The second system continues the piano part with a treble clef and a key signature of one flat, showing a continuation of the rhythmic pattern. The violin part continues with a melodic line, including a section marked *mf* and a section marked *f* (forte). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Poco più mosso (da ca 58)

The tempo change is indicated by the instruction *Poco più mosso (da ca 58)*. The piano part continues with a treble clef and a key signature of one flat, showing a continuation of the rhythmic pattern. The violin part continues with a melodic line, including a section marked *mf* and a section marked *f* (forte). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Example 58

The musical score for Example 58 is presented in three systems. Each system consists of a piano (p) part on the left and a violin (v) part on the right. The piano part is written in treble clef, and the violin part is written in treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The first system includes dynamic markings of *ff* (fortissimo) and *ff*. The second system includes dynamic markings of *ff* and *ff*. The third system includes dynamic markings of *p* (piano) and *ff*. The score features various musical notations, including eighth notes, sixteenth notes, and rests, with some passages marked with slurs and accents.

height of the piece, having built up to full organ. But the final section, marked piano, actually ends the movement in an anticlimatic fashion. Its purpose is possibly to divert attention from the previous C# tonality, and to make more noticeable the return to this tonality in the following movement. The Chaconne is perhaps the best movement of the work, equalling the first in technical matters, but possibly generating a more appealing sound.

The following Meditation is a strict canon in ternary form (Example 59). The comes enters one bar following the dux, and the whole canon is pleasantly filled with many consonant intervals, considering that this is a twentieth-century canon. Canonic treatment in newer music often brings a great amount of derisive condemnation from champions of traditional compositional practices. Triads at each cadence outline the strong C# tonality of the movement (Example 60).

Perhaps the fugue is the least successful piece in this work. The subject is too long and indicates a static and wandering harmony because of the continuous repetition of I and V relationships (Example 61). The rhythmic shape of the subject and the exposition suggests the style of Buxtehude, and indeed the piece is most typically neo-Baroque. The second countersubject is a free part established from the rows of the first movement. It is a motive taken later in the episodes for melodic unification, in both the repeated chords and the pedal melody. The melodic content of the

Example 59

Meditation ♩ ca 50)
(Leise Zungenstimme)

mp
Flöte oder Gedächtnis

p

pp

Example 60

(zarte Aliquotmischung)
pp
(Singend Gedackt 8')
pp

(wie am Anfang)
mp
p (wie am Anfang)

pp
pp
pp

The musical score consists of three systems of staves. The first system has two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The second system also has two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The third system has two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

30215

Litolff / Peters

Example 61

III

Fugue

Allegro (♩ ca 60)

The musical score is presented in three systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic marking. The second system features a key signature change to G major, indicated by two sharps (F# and C#). The third system continues the fugue with various musical notations, including slurs and ties, and ends with a repeat sign. The tempo is marked 'Allegro (♩ ca 60)'.

Litolf / Peters

30215

episodes indicates scalewise treatment derived from the shape of the subject. These melodic motives are disguised, of course, by their location within the sprinkling of parallel fifths (Example 62).

The following return of the subject uses the free part in augmentation as a countersubject (Example 63). This melody is actually a derivation of the first row of the first movement. Although this part appears of secondary importance, its occurrence stresses unity and indicates a common melodic element that traces back to an earlier movement, and thus it is of some importance (Example 64).

The concluding exposition is a masterful example of triple counterpoint, showing the subject in augmentation with itself, using the previous free part motive as a third voice (Example 65). Invertible counterpoint of subject and free part leads to the final bars, where a succession of Neapolitan sixth, secondary seventh, and Italian sixth chords resolve to a C major cadence. The effect of this cadence, although in keeping with the key relationships of the work, is out of context with the chordal surroundings and appears forced into place. The unusual progressions of the above chords seem to have been hastily chosen and tend to spoil the harmonic effect of preceding measures.

Key relationships between movements of the Sonata indicate a structural plan conceived prior to the actual composition of the work. The plan is basically a I-IV-V design, in which c and g are basic keys, with secondary emphasis on

Example 62

The musical score for Example 62 is divided into two systems. The first system consists of a piano part (left) and a percussion part (right). The piano part features a complex melodic line with many accidentals (sharps, flats, naturals) and a series of beamed sixteenth notes. The percussion part includes a bass line with a series of eighth notes and a series of beamed sixteenth notes. The second system continues the piano part with a similar melodic line and a series of beamed sixteenth notes. The percussion part includes a series of beamed sixteenth notes and a series of eighth notes. The score is marked with dynamics such as *mf* and *f*, and includes a tempo marking of *♩ = 120*. The percussion part is marked with *mf* and *f*, and includes a tempo marking of *♩ = 120*. The score is written in a style that suggests a 20th-century composition, with a focus on rhythmic complexity and melodic development.

in gleicher oder ähnlicher Klangfarbe (helle Stimmen)
8' 2' ev noch Cymbel

mf *f*

♩ = 120

Example 63

The musical score for Example 63 is presented in three systems. Each system consists of a piano (p) staff on the left and a violin (v) staff on the right. The piano parts are written in treble clef, and the violin parts are written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows the piano playing a series of chords and the violin playing a melodic line. The second system continues the piano's harmonic support while the violin introduces more complex rhythmic patterns. The third system concludes the piece with a final chordal resolution in the piano and a sustained note in the violin.

Example 64

The musical score for Example 64 is presented in two systems. The first system features a piano accompaniment on two staves (treble and bass) and a vocal line on a single staff. The piano part is characterized by a dense, arpeggiated texture, with notes often beamed together in groups. The vocal line begins with a triplet of eighth notes, followed by a long, sustained note. The second system continues the piano accompaniment and the vocal line. The piano part maintains its arpeggiated texture, while the vocal line features a triplet of eighth notes and a long, sustained note. The score is written in a historical style, with various accidentals and ornaments used throughout.

(durchsichtig im Klang)

Example 65

The musical score for Example 65 is presented in two systems. The first system begins with a piano (p) part on a grand staff (treble and bass clefs) and a violin part on a single staff. The piano part starts with a forte (f) dynamic and a tempo marking of *a tempo*. The violin part enters with a half note G4. The second system continues the piano part with a *rallentando* marking and a piano (p) dynamic. The violin part features a long, sustained note with a fermata, followed by a melodic line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

f and occasionally on e. The keys c#, g#, and f# are only variations on the above design. Obviously the dominant influence is strongly felt throughout, tying the work to its tonal heritage from older composers.

The fundamental harmonic schemes are conventional and are freely tonal in the entire Sonata, but the inner workings of various sections show more interesting treatment. Tertian structures and conventional voice leading occur more often than not and almost always frequent the beginnings and endings of phrases and sections.

Within a middle area of a phrase the composer commonly inserts quartal and occasionally polyharmonic structures, but these are dissonant textures that always resolve to conservative harmonic treatment, especially at the end of a particular phrase.

Octave doubling also lends a tonal element and emphasizes consonant more than dissonant intervals and sonorities.

Characteristic is the use of seventh chords for cadence resolutions. The most frequent non-conventional element is the emphasis on either quartal or polyharmonic functions, occurring often in movement I but more subtly manipulated in movement II. The infrequent use of these factors in the fugue makes the movement less effective than the others.

Especially obvious are the trite cadences at the endings of all three movements; the final chords are, respectively, C7, the first inversion of an a# triad, and, at the end, C major. Genzmer has not advanced in his handling of

cadences and has made no progress in this matter since the Tripartita. It would seem that a composer might advance more than this between the years 1945 and 1963. Although some of his cadential peculiarities may be traced to those of Hindemith, these trite resolutions are almost unforgivable, especially when such sonorities are so greatly out of context.

Linear thinking in chord spelling appears not infrequently. Linear spelling, of course, suggests the individual melodic and intervallic motion of each voice, and stresses the importance of these more so than vertical emphasis in spelling. Although the linear element is often stressed, the chordal aspect is by no means ignored. The many standard tertian structures attest to Ginastera's attention to traditional practices in vertical spelling. Generally, the latter outweighs the former in frequency and emphasis.

Alberto Ginastera (1916-)

Toccata, Villancico, Fuga, 1947

Alberto Ginastera is an outstanding example of a composer who has received far less attention than deserved. Like other Latin American composers, he writes for many media, and takes pride in using ethnic elements and folklore of his native country, Argentina.

The work to be discussed here was written in 1947. It

embraces a brilliant neo-Baroque style, bristling with vitality, energy, and lively spirit. The work is for concert rather than for church use. It is encouraging to know that this piece was selected for part of the performing requirements of the F.A.G.O. examinations for 1962.

Although the composition is by no means advanced in terms of many twentieth-century creations, it is considered quite daring for the ultraconservative attitudes of most organists. It would be a welcome trend if subsequent A.G.O. examinations would require music of this calibre for meeting their performance standards.

The neo-Baroque spirit of the work is announced in the first measure by the appearance of a mordent figure in both manuals (Example 66). The mordent figuration is to be of importance in the later developments of the movement.

Following the mordent figure, a chain of arpeggiated fourths appears, a significant group of motives for the entire structure of this composition. Typical of the composer's procedures is the omission of a note in the successive chain of fourths. An example of this occurs in the second measure, where a succession of fourths from g down to f# appears, with the omission of e in the cycle. The practice of omitting notes in a pattern of intervals is to be noted frequently throughout the work. In order to keep the passage within a reasonable range and reach of fingering, the composer often inserts an interval of a second to enable a return to the pattern of repeated fourths (Example 67).

Example 66

a Julio Perceval

Toccata, Villancico y Fuga

ALBERTO GINASTERA
1947

Toccata

Allegro $\text{♩} = 92$
Tutti con 16' todos los acoplamientos

Manual *ff sempre legato*

Pedal

Ped. III - II - I al pedal

Copyright 1955 by BARRY & CIA. - Buenos Aires - Rep. Argentina.
BARRY & CIA. Unicos editores para todos los paises. Todos los derechos de
copia, ejecucion, difusion, adaptacion y reproduccion estan reservados.

Example 67

Musical score for Example 67, measures 1-4. The score is written for a piano and features a complex texture with multiple voices. The first two measures show a dense, rhythmic pattern in the right hand, while the left hand provides a steady, pulsing accompaniment. The third and fourth measures introduce a new melodic line in the right hand, marked *mf* (mezzo-forte). The piece concludes with a final chord marked *ff* (fortissimo).

Musical score for Example 67, measures 5-8. The texture continues with a mix of melodic and harmonic lines. The right hand features a series of eighth-note patterns, while the left hand maintains a consistent rhythmic foundation. The piece ends with a final chord marked *ff* (fortissimo).

Tutti 16'

Musical score for Tutti 16', measures 1-4. The score is written for a piano and features a complex texture with multiple voices. The first two measures show a dense, rhythmic pattern in the right hand, while the left hand provides a steady, pulsing accompaniment. The third and fourth measures introduce a new melodic line in the right hand, marked *ff* (fortissimo). The piece concludes with a final chord marked *ff* (fortissimo).

B & C - 1004

The second section of the Toccata reveals an inversion of the original mordent motive at the beginning (Example 68). At this point the interval of a major second is introduced, contrasting to the minor second outlined by the mordent figure. The manual flourish proceeds in contrary motion to that of the similar passage earlier.

Quartal harmony is clearly stated in various cadences of the movement. The bold statement of these chords introduces the important quartal harmonic function that permeates much of this composition.

The next section introduces a passage of Dorian chant, having a certain similarity to the famous Kyrie Orbis Factor (see Example 67). The presence of fourths in the harmonization of the chant implies organum, and this is definitely clear with the following section, where parallel strict organum in fourths occurs in both manual parts. The organum in one manual part occurs in contrary motion against that of the other hand.

The ending of this passage indicates a mixing of harmonic idioms, which is to become a salient characteristic throughout this work. The upper parts are quartal sonorities, while the pedal melody beneath is tertian in horizontal implications. The mixture of harmonic textures is important for the remainder of this work (see Example 67, bottom).

Ginastera introduces intervals in the succeeding passage that were avoided in the earlier sections. While the

intervals of the fourth and second remain the unifying elements for the whole composition, the subsequent appearance of the third gives variety to the musical texture. The mordent figure again returns thereafter and is used, along with an inverted mordent figure, as the basis of an *accelerando* passage emphasizing expanding dynamic levels.

Further interest in harmonic treatment is seen in the polychordal section, appearing after the accelerando passage. Herein, Ginastera applies polyharmonic functions in such a way that the first beat of the upper part is identical in chordal structure to the second beat of the lower part. A "crisscrossing" effect is thus achieved, and the harmonic effect is sonorous and quite powerful when added to the sound of full organ (Example 68).

The sectional design of this toccata, quite typical in many toccata formal plans, allows the frequent change in registration demanded by the composer, adding to the general variety in sound effects that characterize this movement. One will notice that Ginastera knows the organ quite well and makes good use of its resources. Never does he ask for impractical combinations or stop changes but rather gives opportunity for the sensible use of an instrument having moderate specifications.

Ginastera's link with tradition is felt by various figurations and patterns that project an influence of the *Tientos* of Spanish composers such as Cabezon and Cabanilles. These figures also resemble those found in the organ works

of Padré Soler. A noticeable trait of these melodic designs is their idiomatic quality for the keyboard, stressing the historical importance of the contributions of the early Spanish masters, who wrote some of the first music to emphasize keyboard rather than vocal figurations. The angular and leaping characteristics of the upper parts show at all times an obvious leaning toward keyboard patterns, departing pointedly from vocal idioms.

The brief manual digression that occurs before the final section shows successive triads interrupted by inserted notes that are all a fourth apart. This not only indicates added-note technique but moreover stresses the mixture of triadic and quartal elements (Example 69). The passage appears to be monophonic but actually contains two melodic ideas traveling simultaneously, one outlining tertian structures, and the other referring to previous quartal techniques.

The Toccata concludes with a return to the chant texture of a previous section discussed earlier. The mode is still Dorian, now transposed to the center of G. Rather than proceeding in contrary motion as before, the two manual parts now move in parallel motion, emphasizing the intervals of a fifth and third more decidedly than before.

The intervallic procedure of the pedal part is an interesting example of motivic expansion. There are three motives found in the pedal of the last section, each one showing an enlargement of the motives of the preceding

Example 69

III. Fl. 8' . 4' . 2' - mixturas

First system of musical notation for Example 69. It consists of three staves. The top staff is a treble clef with a flute melody, marked with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The bottom two staves are bass clefs for piano accompaniment, marked with a piano (*p*) dynamic. The time signature is 4/4.

I + lengüetas 8' y 4'

Second system of musical notation for Example 69. It consists of three staves. The top staff has a piano-piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The middle staff has a 'Tutti + 16'' marking. The bottom staff has a piano-piano (*pp*) dynamic. The time signature is 4/4.

Third system of musical notation for Example 69. It consists of three staves. The top staff has a fortissimo (*ff*) dynamic. The middle staff has a fortissimo (*ff*) dynamic. The bottom staff has a fortissimo (*ff*) dynamic. The time signature is 4/4.

B & C - 1004

design. The first contains a whole step, minor third, and perfect fourth; the second expands the last interval to a tritone; and the last motive includes a perfect fifth, along with a whole step and fourth (see Example 69). Hence, the careful handling of small matters is a mark of a good composer.

The movement concludes with quartal chords that contain melodically an inversion of the last pedal motive, mentioned above. The cadence on C does not suggest that the piece is in this key, although this movement also begins on the note C. Rather, the tonality is free throughout and not limited to specific key centers. The centers most often stressed are C, G, D, A, and, infrequently, E-flat.

The second movement, Villancico, is in great contrast to the first and last movements, being a quiet, lyrical piece with a rustic atmosphere. The historical background of the Villancico indicates the influence of fifteenth and sixteenth-century Spanish songs, many of which were often accompanied by vihuela. The term also may refer to a modern Spanish Christmas carol; since no text or title is given, one may not assume that the work may fit only one definition or the other, but is probably a combined result of the two meanings. The folk-like tune is suggestive of a definite ethnic influence, implying perhaps some tradition of folklore. The movement has a pastoral quality and is most appropriate for soft stops and solo stops.

A key center of E-flat is characteristic of this

movement, although the first section implies bitonality, in that the lower voice follows a key center of c minor (Example 70). Harmonic structures are again a mixture of tertian and quartal techniques. Favorite devices for tertian structures include seventh chords with one note omitted, often the fifth of the chord (Example 70a). The process of omitting a chord member is also extended to quartal structures. Interesting is the combination of the two harmonic procedures horizontally. The second section shows an upper voice derived entirely from fourths, while the lower part implies thirds in its melodic construction. Chordal spelling is influenced by both linear and vertical thinking, and it is difficult to say if one takes precedence over the other, regarding the entire work (Example 71a).

Variety of intervallic content progresses with the movement of the piece from beginning to end. At first, the fourth is seen most often, but as the music moves forward, the third and second become important and frequent intervals.

The final section of the Villancico is illustrative of a noticeable musical change incurred by a small change in the actual compositional structure. This is seen in the replacement of the original 6/8 meter with a 2/4 meter, involving differences in the rhythmic shaping of phrases and melodic motives. A drone-like quality is instilled by means of long, sustained quartal chords in the left hand and pedal. The combination of quartal chords with a melody outlining tertian harmony gives a bitonal flavor to this last section

Example 70
Villancico

Lento J. = 50

Oboe

p espressivo

Cromorno

piú p

p

- Oboe + Clar.

mf

f

Dulciana 8'

I Spitzflöte 4'

Quinta 2 1/5'

p subito

+ Viola 8' Gemshorn 8'

+ 8' suave

B & C - 1004

Example 71

+ Flauta 8' + Principal 8' I Dulciana 8' Gemshorn 8' I

cresc. *mf* *dim.* *pp* III *p*

I- Gemshorn *rall.* (A) Allegretto ♩ = 104 II Rohrflöte 4'

II *pp* *p* III Vox celeste Dolce 8' Trav. flöte 8' III+ Fugara 8'

p 16" (eco-bass.) III a pedal

(B) I Gemshorn 8' III I- Gemshorn + Dulciana 8' *rall.* *molto* Tempo I

dim. *pp* *ppp* III - Dolce 8' - Trav. flöte 8' *ppp*

- Fugara *p dim.* *pp* *ppp*

(see Example 71b). The idiom is quite effective for organ, intended to be played on soft stops with sensitivity and expression. The final E-flat cadence returns to conservatism after the preceding mixture of harmonic textures, giving a beautiful ending to this tranquil movement. Of particular interest in the concluding section is the beauty achieved by combining a pastoral melody above an organum-like harmonic foundation. Somehow the impressionistic colors of Debussy or Ravel seem to exist in this passage, no doubt resulting from the frequent parallel fourths and fifths, the modal quality of the organum atmosphere, and the intense lyricism effecting therefrom.

The final movement of Ginastera's work is a fugue based on B-A-C-H. Unlike the B-A-C-H pieces of Ahrens and David, this fugue is more similar to the fugues of Pepping on this theme. Ginastera's version is, however, more interesting and technically involved than the ultraconservative work of Pepping. Whereas the latter composer adheres to tertian harmony and conventional tonality at all time, Ginastera prefers a mixture of harmonic idioms and a more colorful free tonality. Thus the piece serves as a stylistic meeting point, halfway between the B-A-C-H treatments of Ahrens and Pepping, and it is a most attractive work for performance on the organ.

The B-A-C-H motive, consisting of two minor seconds and a minor third, provides a new basis for intervallic treatment. The minor second has already served important

functions, in the first movement particularly, since the mordent figure itself consists of a minor second. Other than this, the main intervals that unify the first and second movements are the fourth or fifth and the major second, with occasional use of the major third. The minor third appearing in the fugue subject is to be stressed for the first time in this composition (Example 72). The influence of the minor third is to be seen mainly as a melodic unit of development rather than as an important element in the harmony of the fugue, for the harmonic procedures are quite similar to Ginastera's ideas on vertical treatment as found in preceding movements. The harmonic process involved is that of alternating tertian and quartal structures repeatedly, resulting in an appealing harmonic texture. In many locations throughout the fugue, alternation of harmonic methods will appear on successive beats in the same measure. One beat may be tertian structure, the next quartal; although a simple procedure, this plan offers great variety in harmonic effect and produces a texture that is neither commonplace nor harsh in quality (Example 72, bottom).

Another harmonic practice is seen in the frequent placement of chordal tones a half-step apart. For instance, f in the lower voice will be placed against f# in an upper voice. The practice often occurs in noticeable places to the ear, serving the function of a non-harmonic tone, and also implying "wrong-note" technique.

As observed in previous areas, it is common to find

Example 72
Fuga

Adagio molto sostenuto J. 56

III Fondos 8' - 4' - 2' mixturas, oboe

II Fondos 8' - 4' - 2' lengüetas suaves

I Fondos 8' - 4' - 2' mixturas y lengüetería preparadas

Ped. Fondos 16' - 8' - 4' lengüetería preparada

B & C - 1004

chords with one member omitted. This peculiarity frequently occurs with a seventh chord, wherein one member is missing, often the fifth, and sometimes the third. Also there are cases showing the omission of the root itself. Chord identification is not difficult, however, because of the clear harmonic implications of surrounding passages that outline the chord.

More attention is given to vertical thought in chord spelling than in the works of many other contemporary composers. It is by no means rare to find augmented chords, diminished sevenths, augmented sixth chords, and various altered chords of the traditional variety; however, their location is not obvious to the ear, and the progressions and resolutions differ from those that appear in music of the standard repertory. It is significant that vertical thought is highly respected by Ginastera. This attitude indicates the composer's intention to retain a bond with the heritage of older composers and also stresses that the linear concept never overpowers the vertical concept, but both are treated with equal emphasis.

The second half of the subject, separated from the head by a rest, contains several fourths, forming unity with previous movements. The appearance of these intervals also provides material for the transitions and episodes in the fugue, most of which are derived from the fourth or at least show strong reliance upon this interval. The episodes commonly use the melodic inversion of the intervals that

immediately precede the episodic material.

Characteristic of this fugue is the use of a greater number and variety of intervals as the piece progresses. By the middle part of the fugue, almost all intervals in common usage will have been employed. Interesting also is the simultaneous appearance of the first half of the subject with its second half in different voices, one above or below the other. As a result thereof, uncommon tertian sonorities will be found, such as unusual sixth and seventh chords that seldom occur in older music. Along this line of thought may be included the fact that each cadence in the fugue is different, and the final chord in every case is entirely different in structure from the preceding cadence. Cadences include, in their order of use, simple triads, seventh chords, open fifths, tone clusters involving doubled seconds, quartal chords, and tertian sonorities with one or more members omitted.

A pedal solo before the final large section of this movement presents a return to the chain of triads as seen in the first movement and discussed earlier (Example 73). The appearance of this passage is not identical to the first, however; the triads involved are now minor, whereas they were major in the first movement, and the inserted notes a fourth apart occur in an ascending motion rather than in the descending motion of the first passage.

A Lento conclusion to this area offers convincing evidence of the harmonic intentions of the composer, as he

Example 73

The musical score for Example 73 is written for multiple staves. The tempo markings are *rall.*, *accel.*, *Lento*, *poco accel.*, *rall.*, *rall. molto*, and *Allegro J.-144*. The dynamic markings include *ff*, *f*, and *f legg.*. The score is divided into sections by brackets and includes the following text:

- rall.*
- accel.*
- Lento*
- poco accel.*
- rall.*
- rall. molto*
- Allegro J.-144*
- I-II-III Fondo 8'·4'·2'· Mixturas*
- Lengüetas III v II*
- ff*
- f*
- f legg.*
- Todos los acoplamientos*

presents a succession of quartal chords followed immediately by several tertian chords, giving strong support to the theories about harmonic variety stated earlier.

The final section begins in 3/4 meter and actually consists of a new fugue, again based on the B-A-C-H motive, but contains an entirely different second half for the subject itself. The second part of the subject is based strongly on fourths, more so than the second part of the original subject. The second part of the concluding fugue subject is employed as a source of cadenza-like material toward the end of the work.

The last passages of the fugue represent a summation of previous compositional procedures, emphasizing repeatedly the mixture of harmonic elements, both tertian and quartal (Example 74). Interesting is the vertical and linear conception of applying this harmonic mixture. First it is done in vertical fashion, showing the alternation of tertian and quartal chords one beat following another. Next appears the horizontal application of this principle, wherein the melodic lines first indicate tertian thinking in their vertical intervallic alignment, while showing fourths in the melodic design itself. The succeeding treatment shows quartal chords accompanying a melodic line that is also shaped around fourths. The vertical and horizontal combination of both harmonic procedures is attractive to the listener as well as the analyst and indicates the compositional ability of this composer.

Example 74

The musical score for Example 74 consists of three systems of staves. The first system is a single staff with a treble clef, featuring a melodic line with various intervals and a final *ff* dynamic marking. The second system is a grand staff (treble and bass clefs) with a *ff legato* marking and a tempo change to *I + Lengüetas 8' y 4'*. The third system is also a grand staff, starting with a *rall.* marking, followed by *molto* and *Adagio molto e maestoso J. 54*. It includes a *Tutti + 16'* marking and a *rallentando* section. The score concludes with a *fff* dynamic marking and the publisher's information *B & C - 1004*.

The fortissimo coda with double pedal reiterates the B-A-C-H motive, while the harmonic texture expands from triads without doubling to larger chords with considerable doubling. The final bars present polyharmonic structures. These have been carefully avoided throughout the work and thus assume greater power and magnetism in their salient position as cadential matter for Ginastera's excellent composition.

Ernst Pepping (1901-)

Three Fugues on B-A-C-H, 1949

Ernst Pepping is perhaps the best known German composer in this collection of works, for his works are now beginning to receive recognition from organists throughout the U.S.A. A probable reason for this acceptance is the quite conservative style of his music. Much of it is hardly neo-Baroque at all, but is simply Baroque with an abundance of non-harmonic tones. His style, even up to the latest works, has remained decidedly more traditional and conventional than that of Hindemith. As with other contemporary Germans, his repertory includes a great deal of vocal music and a strong stress on the heritage of older composers. In particular, his vocal music shows an influence of the old Netherlands school of vocal writing. Along with Bornefeld, Burkhard, and Distler, Pepping has emphasized the importance of liturgical music in his works. His stylistic path was

established in the 1920's when other German composers veered toward more atonal and pantonal methods, whereas Pepping remained firmly in the holds of tonality and conventional formal designs.

Although Pepping is related to Hindemith in his dependence upon polyphonic thought, his attitude toward harmony and tonality is much more conservative and less adventurous. A favorite practice of Pepping involves cantus firmus technique. Many of his works, including the B-A-C-H fugues to be discussed here, employ a previously composed melody (cantus prius factus). The fact that many writings on Pepping appear in various German journals attests to his popularity in Germany. His music is undoubtedly performed frequently in churches and concerts and is well suited for liturgical purposes.

Although the three fugues appear to be one compositional work, they may have been written at different times. Each fugue begins in B-flat, but the final cadences are, respectively, C, B-flat, and A, showing no tonal relationship. Conjecture suggests that the B-A-C-H motive contains three of the key notes--B-flat, C, and A, although the order of keys in this work does not follow the design of the original motive.

In general, these fugues offer little contribution to advanced contemporary organ literature, for their harmony, form, melodic design, rhythm, meter, texture, and contrapuntal devices seem to review those of past composers.

Possibly the harmonic and melodic aspects are most important, since these do emphasize some influence of contemporary idioms. The melodic elements of these fugues show some use of octave displacement and large leaps, giving a more angular and athletic appearance than in conventional textures. Yet most of the melodic passages in these pieces are quite singable and lyrical and show great similarity to Baroque figurations (Example 75).

Harmonic elements throughout are tertian and chord progressions are quite conventional. Voice leading offers no departure from that of tradition, and emphasis on vertical spelling is always apparent. Thus the harmonic qualities of this work would please the most conservative of listeners (Example 76).

In the first fugue, the B-A-C-H motive is the head of the subject, while the second half is derived from the a minor fugue of Bach in the Well Tempered Clavier I. The fugue is in two large sections, the second section being based on an inversion of the first subject. Quite definitely the second half of the subject is the primary motive of the fugue, and the B-A-C-H motive occurs only occasionally and in concealed locations until the end of the fugue. Toward the conclusion, various harmonic flourishes indicate that the vertical aspect of the harmonic texture is unequalled in importance (Examples 77 and 78). The linear aspect is less significant, showing that the work is not in the mainstream of much contemporary thinking. The harmonic

Example 75
Drei Fugen über BACH

1—

Ernst Pepping

Allegro sostenuto (♩ = ca 72)

149

poco pesante Example 76

Musical score for Example 76, *poco pesante*. The score is written for piano and consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ties, while the bass staff contains a more rhythmic accompaniment. The key signature has one flat (B-flat).

più mosso (♩ = ca 104)

Musical score for the *più mosso* section, marked *poco f*. The score is written for piano and consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ties, while the bass staff contains a more rhythmic accompaniment. The key signature has one flat (B-flat).

Continuation of the musical score for the *più mosso* section. The score is written for piano and consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ties, while the bass staff contains a more rhythmic accompaniment. The key signature has one flat (B-flat).

Example 77

poco pesante

a tempo
Il poco

Example 78

con brio ($\text{♩} = \text{ca } 120$)

rit. poco a poco

thought of this work also indicates French influences in the harmonic structure and in the long, rambling phrases. The frequent appearance of chordal passages is also derived from the French school. This is somewhat unusual for a contemporary German composer and serves to point out the dominant elements of conservative thought in Pepping's music (Example 79).

The second fugue begins differently, showing a double-subject texture, in that the subject on B-A-C-H occurs simultaneously with another melodic design in the upper voice (Example 80). The rhythmic patterns of this fugue are so closely allied with those of Bach that one can readily see the lack of real contemporary synthesis in Pepping's work. The occasional meter change is seemingly inserted for the sake of appearance, and seems to contribute little to the real rhythmic effect of this composition (Example 81).

The last fugue begins like the first, in that the B-A-C-H subject occurs alone before the entry of the answer (Example 82). Characteristic of the last fugue is the increase in rhythmic activity throughout the piece; the frequent use of faster note values adds to the excitement of the fugue (Example 83). A concluding section introduces a new fugue, not based on preceding melodic designs, but more related to the intervals of the fourth and fifth. Only at the final section of the fugue does the B-A-C-H theme seem noticeable and then only in less predominant voices (Example 84). The fugue ends on an A major cadence, after

Example 79

a tempo *rit. poco a poco* - - - *a tempo*

fff

rit. poco a poco

a tempo ($\text{♩} = \text{ca } 96$) *rit. poco a poco*

The musical score for Example 79 consists of three systems of music, each with three staves (treble, alto, and bass clefs). The first system begins with a tempo marking of *a tempo* and a dynamic marking of *fff*. It features a series of chords and melodic lines. The second system starts with a *rit. poco a poco* marking and includes a first ending bracket labeled '1'. The third system begins with a tempo change to *a tempo* (noted as $\text{♩} = \text{ca } 96$) and a *rit. poco a poco* marking, followed by a final section with a *rit. poco a poco* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 80

Andante ($\text{♩} = \text{ca } 60$)

p *mp*

p *mp*

Example 81

The musical score for Example 81 is presented in three systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff begins with a forte (*f*) dynamic marking. The second staff features a piano (*p*) dynamic marking. The third staff includes a forte (*f*) dynamic marking.

System 2: The first staff starts with a piano (*p*) dynamic marking. The second staff includes a forte (*f*) dynamic marking. The third staff features a piano (*p*) dynamic marking.

System 3: The first staff begins with a piano (*p*) dynamic marking. The second staff includes a piano (*p*) dynamic marking. The third staff features a piano (*p*) dynamic marking.

The score also includes a *poco rit.* (poco ritardando) marking in the first staff of the third system.

Example 82.

Maestoso passionato ($\text{♩} = \text{ca. } 76$)

poco f non legato

The musical score consists of two systems. The first system is for a single instrument, likely a cello or double bass, with a treble and bass staff. The second system is for a piano, with a grand staff (treble, middle, and bass staves). The tempo is marked 'Maestoso passionato' with a quarter note equal to approximately 76 beats per minute. The first system is marked 'poco f non legato'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'f' and 'p'.

Example 83

Example 84

displaying a recapitulation for the B-A-C-H design in the inner voices. The B-A-C-H theme is not announced boldly but occurs as motives in inner voices.

In comparison to other contemporary works on the B-A-C-H motive, this work offers less exuberance and motivation for those interested in contemporary composition. It presents little real contribution to the new organ repertory, but rather suggests a return, quite feebly, to the efforts of past masters. Compared to the Ahrens Triptychon on B-A-C-H and the David Partita on B-A-C-H, this work seems unusually lacking in contributive values to the modern organ repertory. The David work offers evidence that serial composition can indeed be musically effective and appealing, while the Ahrens work is virile, energetic, and boldly asserts the power derived from the simple four-note motive. On the contrary, Pepping's work reviews the past accomplishments of Baroque composers and does not add a new idiom to the modern organ repertory.

Concluding remarks should stress that the Pepping B-A-C-H work differs considerably from two other B-A-C-H compositions in this study. The David work is much more advanced, while the Ahrens work provides a middle ground in its stylistic idiom. The Pepping work is so traditional that it forms a different category of B-A-C-H works, one that is a result of past conservative ideas and a treat to archconservatives of the organ field. Thus Ernst Pepping's creation has undergone little change compared to the more

radical activities of his compatriots but has remained within the limits of restraint.

Hermann Schroeder (1904-)

Partita, 1959

Hermann Schroeder's Partita on the Latin hymn, Veni Creator Spiritus, is a suite of six movements, each quite short and considerably varied in stylistic spirit. The work fits well into a general neo-Baroque category, although various movements show slight, wandering influences of other stylistic streams. Dated 1959, the Partita is Schroeder's latest large work for organ. The entire work is derived from the famous Latin hymn in the eighth mode, one of the most beautiful melodies in all church music. This melody is one of the most popular of all old Latin hymns and has been harmonized and arranged in almost all Christian hymnals. The hypo-mixolydian flavor of the hymn is carefully preserved in the first, second, fourth, and sixth movements. In movements three and five, a modified treatment of the mode exists, and both of these movements illustrate mixed-mode procedures, vacillating between the second and eighth modes.

Throughout the composition the true flavor of the mixolydian mode is shown, illustrating that the mode is major with a whole-tone rather than half-step leading tone. Cadences in all movements consistently indicate proper

mixolydian cadential treatment. The melodic voice always ascends a whole-tone as a leading tone. Strict modal treatment at cadences emphasizes the adherence of the composer to characteristics of the eighth mode.

Of the six movements, the Ostinato, Arioso, and Ricercar are most idiomatic for the instrument, while the Toccata, Bizinium, and Fantasia suggest other musical media imitated on the organ. The Toccata seems impressionistic in a pianistic sense (Example 85). With its abundance of roving, parallel fourths, this movement suggests the piano works of Debussy and Ravel. The Toccata thus sounds more appropriate for the piano than for the organ. It is not the most outstanding piece in this Partita regarding suitability to the organ.

The Ostinato is similar to a Bach Trio Sonata for organ and is thoroughly idiomatic and appropriate for the organ. On the contrary, the Bizinium suggests two orchestral instruments of contrasting color, such as a dialogue between flute and oboe or flute and clarinet. This effect can only be imitated on the organ and is not as successful as it would be with two orchestral instruments.

The Arioso is an excellent example of neo-Baroque style, and it is thoroughly idiomatic for the instrument. The florid, ornate arabesques, demanding a good solo stop, float above a smooth left hand accompaniment and a slow pedal progression. Such characteristics describe the Baroque Arioso also, as well as the Baroque Chorale Prelude, both of which

Example 85

Veni creator Spiritus

Hermann Schroeder

I. Toccata

Allegro marcato (♩ = 100-104)

Man. *f*

Ped.

ff

© by B. Schott's Söhne 1939

are emulated by this movement quite beautifully.

In contrast, the Fantasia is a very rhapsodic and rather erratic movement of strong rhythmic impulses and changing rhythmic patterns. Perhaps an arrangement of this movement for full orchestra or band would be more effective. The concluding Ricercar, like the Arioso, is in a Baroque style well suited and familiar to the organ.

Cantus firmus treatment in all movements shows considerable compositional skill, although marked simplicity always characterizes the attitude of Schroeder. It is interesting to observe that cantus firmus treatment, so highly favored for Renaissance and Baroque organ styles, has become relatively infrequent in works of the twentieth century and seems to have been avoided by most composers. Newer compositional techniques certainly do not exclude the feasibility of this treatment, but most composers have preferred not to employ cantus firmus treatment in their newer organ works.

As discussed earlier, the first part of the Toccata illustrates a "warm-up" approach to the statement of the cantus firmus. The head of the melody appears several times in an abbreviated form that precedes the full statement of the melody. The following sections of the Toccata exhibit the complete cantus firmus appearing in its original form (Example 86). This melody is one of the most symmetrical and concise in design of all plainsong melodies. In the original setting, the melody is a strophic melody, divided

Example 86

The musical score for Example 86 consists of five systems of staves. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano part. The third system includes a *rit.* (ritardando) marking and a fermata. The fourth system features a *a tempo* marking and a *p* (piano) dynamic, with a repeat sign and first/second endings indicated by (I.) and (II.). The fifth system continues the piano part with a third ending marked (III.).

786.8
Sch 76v

into four similar and symmetrical sections and phrases. In the Toccata, each of the four groups appears at different times and between these statements of parts of the cantus firmus, free thematic improvisation and elaboration occur. The alternating of cantus firmus statement and thematic improvisation furnishes a texture of variety and originality and also preserves the freshness and vitality of the original plainsong. Significant is that this alternation procedure prevents overemphasis of the melody and thus preserves its appeal to the listener.

The concluding bars of the Toccata present elaborate ornamentation based on the first three notes of the plainsong. These notes serve as the modal indicator or psalm tone head of the original melody. It is by these three notes that the second and eighth modes are identified and clearly distinguished regarding all other modes. The composer's use of the head of the cantus as a source of improvisational material indicates his adherence to modal preferences in the tonal and harmonic design of this piece (Example 87).

In the Ostinato movement, the cantus is given in augmented form, with exact note-for-note repetition in the upper voice. This full and complete statement of the chant is unique in the entire composition, since a full statement of it never occurs elsewhere. The ostinato of this movement is a melodic variation of the first four notes of the second phrase of the cantus. The remainder of the ostinato is a

Example 87

The musical score for Example 87 consists of five systems of staves. Each system typically includes a grand staff (treble and bass clef) for piano accompaniment and a single staff for the vocal line. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The score begins with a piano introduction in the first system, followed by a vocal entry in the second system. The third system continues the vocal melody with piano accompaniment. The fourth system features a piano solo section with a complex, flowing melody. The fifth system concludes the piece with a final piano accompaniment and a vocal line marked *rit.* (ritardando) and *breit* (broad). The score is written in a clear, professional notation style, with various musical symbols such as notes, rests, and dynamic markings.

sequential melodic development of these four notes (Example 88).

In using the cantus itself with the ostinato, which is a derivative in fragmentation thereof, the composer actually creates two melodies from one, setting forth convincingly the theory that economy in compositional practice is an objective of admirable value (Example 89).

The Bizinium, compared earlier to an effective dialogue between two orchestral instruments, presents a version of migrant cantus firmus practice. The cantus comes and goes, is never fully stated, and is inserted skillfully between the two melodic lines that have little resemblance to the original cantus design. The composer's attitude in this movement stresses concealing the plainsong. The ingenious interweaving of melodic motives demands a composer of careful attentiveness and esoteric intentions (Example 90).

Movement four, the Arioso, is an example of melodic and rhythmic elaboration and ornation of the given theme. In the Baroque style of a Bach chorale prelude, the solo voice exemplifies fanciful melodic development and variation. The contrapuntal fabric is a florid framework for the cantus firmus and is particularly appropriate for the instrumental idiom (Example 91).

The Fantasia employs free rhapsodic cantus treatment in a heavy thick texture of rhythmic vitality and crashing dissonance. The actual melodic treatment, which is to be found in the inner voices, embodies thematic variation of the

Example 88
II. Ostinato

Andante (♩ = 72-76)

Ped. *p*

(c. f. je nach Registrierung eine Oktav tiefer zu spielen.)

Example 89

The musical score for Example 89 is presented in five systems, each with a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a series of chords in the right hand and a melodic line in the left hand. The second system continues the melodic development in the right hand. The third system shows a more complex melodic line in the right hand. The fourth system features a series of chords in the right hand. The fifth system concludes with a series of chords in the right hand and a melodic line in the left hand. The score is marked with a 'rit.' (ritardando) in the fifth system.

Example 90

III. Bizinium

Poco vivo ($\text{♩} = 116$)

Man. *mf* (*hell*)

The musical score is written for a male soloist (Man.) and piano accompaniment. The tempo is marked *Poco vivo* with a quarter note equal to 116 beats per minute. The dynamic is marked *mf* (*hell*). The score consists of five systems of staves. The first system shows the vocal line starting with a quarter note, followed by eighth and sixteenth notes. The piano accompaniment starts with a quarter note in the bass and a half note in the treble. The second system shows the vocal line with a slur over the first two measures. The piano accompaniment has a slur over the first two measures. The third system shows the vocal line with a slur over the first two measures. The piano accompaniment has a slur over the first two measures. The fourth system shows the vocal line with a slur over the first two measures. The piano accompaniment has a slur over the first two measures. The fifth system shows the vocal line with a slur over the first two measures. The piano accompaniment has a slur over the first two measures. The score ends with a double bar line and a repeat sign.

Example 91

IV. Arioso

Larghetto (♩ = 56-58)

Man.

p

Ped.

Solo

first seven notes of the cantus firmus, appearing in continuous rhythmic deviation from that of the original statement (Example 92).

The Ricercar returns to simple rhythmic and melodic treatment of the cantus, quite similar to that in the Toccata, presenting clear and bold statements of parts of the original cantus design, alternating frequently with improvisatory passages for musical variety and display of the possibilities of the instrument (Example 93).

Interesting in the treatment of cantus fragmentation is the number of notes used for a particular melodic design. As said earlier, the cantus is stated in its entirety only once and in only one movement; at all other times, it is separated into groups of three, four, or seven notes. The number of notes in these groups is probably an allusion to the significance of Biblical numbers, especially to three, symbolizing the Trinity, and to seven, representing the complete number. Since a Latin hymn is the melodic basis for the composition, it is not speculation that the specific numerical division of the cantus in its fragmentation is not a coincidence. The composer thus suggests the spiritual importance of the original melody and its text by the meticulous grouping of note patterns.

With the exception of the Fantasia, rhythmic and metrical patterns are quite conventional throughout, with few complicated designs and only occasional changes of meter. The Fantasia, while never complex or advanced in the sense

Example 92
V. Fantasia-Ricercare

Maestoso rubato (♩ = 100)

Man. *ff*

Ped.

1.

r.

Allegro, non troppo (♩ = 100) Example 93

Man. *f*

Ped. *ff*

of many contemporary works, offers a more involved rhythmic texture, more frequent meter change, and less beat feeling than other parts of this work. The movement displays a rubato, rhapsodic, athletic texture of great vitality and energy.

There is no apparent formal relationship between any two movements of this work or among all of the various movements. Each one shows a different formal design. However, the Partita has considerably similarity to the Baroque dance suite, in that Partita, in this case, implies a suite of movements rather than a set of variations, as the term often indicates. In comparison to David's Partita of 1964, this work is not a variation set, although the five movements are all derived from the same melody. The similarity of the work to the dance suite is found in its beginning and ending movements. The beginning resembles the style of a prelude, and the latter resembles the gigue in its fugal nature.

Individually, the movements show formal diversity. The first and fourth are ternary structures, similar to da capo aria form. The third and last are imitative and resemble fugal types, while the second movement is singular in its ostinato treatment. The character of movements resembles certain qualities of the Baroque dance suite, in that the outside movements are lively and spirited, while the inside movements are introspective and tranquil.

Harmonically, Schroeder's work is quite conservative, though not within the realm of conventional harmonic

analysis. Chordal structure is often quartal, no doubt an influence of the fourth suggested by the plainsong design itself. The first bars of the first movement, presenting an array of parallel fourths, imply organum and suggest the obvious influence of the cantus in this respect. The use of parallel fourths emphasizes the ultimate significance of the Latin hymn and its influence on the composer's ideas throughout this entire composition (see Example 85).

The third movement, in contrast to the others, indicates a bitonal texture, resulting from the mixed-mode flavor of this two-voice setting. Perhaps more appropriate is the term bimodal or polymodal, stressing the influence of the second and eighth modes upon this composition (see Example 90).

The Arioso offers a more typical example of Schroeder's harmonic procedures. In sheer sound, the work implies conservative techniques, regarding dissonance in the conventional sense, but it is more advanced in relation to harmonic spelling, resolutions, and progressions. The Arioso shows the importance of the linear aspect in its voice-leading. For example, the first bar of the movement presents a chord spelled F#-E-flat-B-flat, rather than the customary spelling of E-flat-G-flat-B-flat, indicating that the linear principle is considered more significant at this point than the vertical (see Example 91). This harmonic characteristic is important to Schroeder's thinking regarding vertical sonorities. The procedure just mentioned occurs continuously

throughout this work and represents a merging of conventional and contemporary thoughts (Examples 93 and 94). Free chordal spelling indicates strong attention to linear details; nevertheless, the frequency of standard sonorities and the obvious care in the treatment of vertical sounds serve to exemplify a rigid bond with tradition. The listener, as well as the analyst, will notice that the composer's attitude toward harmony is one of concern and caution.

The Partita offers an appealing example of Germany's recent neo-Baroque contributions to contemporary organ literature.

Gerhard Wuensch (1925-)

Sonata Breve, 1963

Gerhard Wuensch's Sonata Breve is that rare and welcome combination of musical effectiveness and impressive craftsmanship that exists, unfortunately, only too seldom in all music. Briefly introducing the work, one might make comparisons with certain works of Ahrens, Genzmer, Pinkham, and Reda. Such a comparison might reveal the underlying spirit of this composition. One may declare two streams of thought: one is that some music appears greater on paper than its sound; and the other, conversely, is that some music sounds better than it appears on paper. In Reda's Prelude, Fugue, and Quadruplum an example of the former category exists. This work appears complex to the eye, but analysis shows the

Example 94

The musical score for Example 94 is written for piano and violin. It consists of six systems of music. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance instructions are marked throughout the piece: *Tutti* appears above the piano part in the fourth system, *rit.* (ritardando) appears above the piano part in the fifth system, and *rall.* (rallentando) appears above the piano part in the sixth system. The piece concludes with a final chord in the piano part.

Printed in Germany

39957

Druck u. Verlag: B. Schott's Söhne, Mainz

real inner activity is less involved. And the same goes for Ahrens' Verwandlungen I. But there are other works, such as Pinkham's Suite and Genzmer's Tripartita, that appear quite conventional but are rather complicated in their compositional content. Wuensch leans towards the latter category, in that a quick look gives an impression of an average composer's work, while closer observation leads to the discovery that all sorts of technical devices and "workings-out" lie beneath the surface. For example, the first chord in the piece contains all the notes of the basic motives that permeate the entire work (Example 95). The primary motive is the interval of a fourth, from which derive all the major melodic formulae in all movements. The second motive is the interval of a major second, seemingly a written-out mordent, from which derive most transitional and accompanying melodic patterns throughout the work.

Proceeding from the very first bar to the final chord of the piece, an observer will have no doubt that these basic melodic motives furnish the compositional material used by Wuensch as germ motives, or as a Grundgestalt. Bar-by-bar recitation of these functions would be tantamount to tabulation and would be redundant, yet mention might be made of outstanding examples of motivic treatment. As noted earlier, all basic motives are contained in the first chord. The first few bars then serve as a suggestive introduction to the main theme, which is embodied in strong, bold rhythms.

Typical of Wuensch's motivic treatment is his

Example 95

for Jerald Hamilton

SONATA BREVE

Allegro molto

$\text{♩} = 132-144$

GERHARD WUENSCH

OP. 26

ff energico

16'

(A)

16' off

(B)

SW

mf

16' off

p 6'

GI.

GI.

AV104

© Copyright 1966 by the Long Beach, Los Angeles, and Pasadena and Valley Districts Chapters of the American Guild of Organists

combination of several forms of a basic motive simultaneously in several voices. The three voice texture in the statement of the main theme shows the mordent figure in the middle voice with the main theme, derived from the interval of a fourth, in the top voice. The lower voice is an inversion of the latter (see Example 95a). Two bars following, the main theme lies in augmentation in the pedal, with the mordent figure inverted in the middle voice, while the upper voices outline the interval of a fourth. A three-note stepwise motive occurs in the middle voice several times in these measures, consisting, the first time, of g-a-b. Later on, especially in the second movement, the latter motive will assume a more important role in melodic development. The interval of a fourth appears so often that quartal harmony is frequently implied. The vertical and horizontal abundance of the fourth is a salient feature of this work.

In contrast to the first section, emphasizing quartal structure, a 5/4 bar introduces a new texture of portato eighth notes that form tertian structures. Although there is no obvious presence of quartal elements to the ear, there is a slight influence of the fourth in the design of inner voice-leading (see Example 95b).

Of particular interest is the variety of rhythm and meter. The bold accents and frequent changes in rhythm afford an unusual example of energetic vitality in organ music. The instrument is definitely being treated as a percussive medium, capable of lively shifts in articulation.

combination of several forms of a basic motive simultaneously in several voices. The three voice texture in the statement of the main theme shows the mordent figure in the middle voice with the main theme, derived from the interval of a fourth, in the top voice. The lower voice is an inversion of the latter (see Example 95a). Two bars following, the main theme lies in augmentation in the pedal, with the mordent figure inverted in the middle voice, while the upper voices outline the interval of a fourth. A three-note stepwise motive occurs in the middle voice several times in these measures, consisting, the first time, of g-a-b. Later on, especially in the second movement, the latter motive will assume a more important role in melodic development. The interval of a fourth appears so often that quartal harmony is frequently implied. The vertical and horizontal abundance of the fourth is a salient feature of this work.

In contrast to the first section, emphasizing quartal structure, a 5/4 bar introduces a new texture of portato eighth notes that form tertian structures. Although there is no obvious presence of quartal elements to the ear, there is a slight influence of the fourth in the design of inner voice-leading (see Example 95b).

Of particular interest is the variety of rhythm and meter. The bold accents and frequent changes in rhythm afford an unusual example of energetic vitality in organ music. The instrument is definitely being treated as a percussive medium, capable of lively shifts in articulation.

The 5/4 meter in this fast tempo is particularly effective, and unusual in the literature.

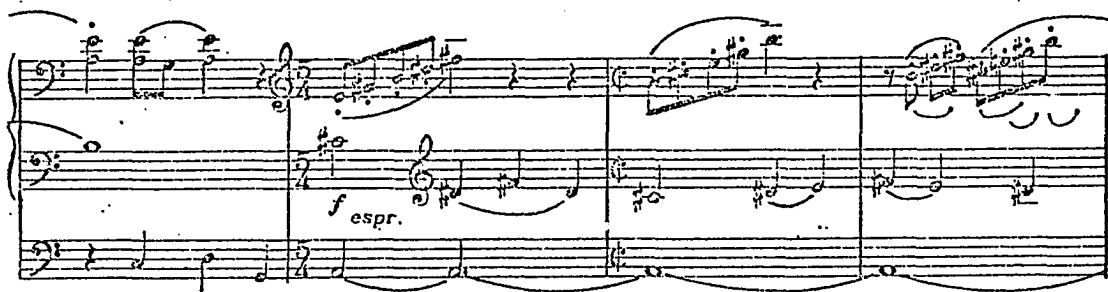
The flourish of portato eighths in the rhythmically articulated tertian sonorities also implies a polyharmonic influence. Throughout the sections under discussion the chord against chord idea appears often, and although the piece is freely tonal, the polyharmonic factor adds a taste of originality and variety, preventing tonal banality.

The next section, without pedal, introduces a syncopated rhythmic characteristic, partially influenced by the piano works of Bartók and Stravinsky (Example 96).

The alternation of harmonic and melodic ideas constitutes the sectional formal plan of this movement, resembling ritornello form in the repeated exchange of two different textures. It has been mentioned frequently in this study that sectional plans are convenient in organ music, and in this work, sectional formal design encourages variety in rhythmic and harmonic treatment, and facilitates registration changes.

The melody of the new section is an enlargement of an inner voice motive from the beginning section, and it extends for fifteen bars, providing a perpetual melodic development. This type of melodic treatment is strongly akin to fortspinnung (Example 96). Throughout the piece one will find long continuous melodies, such as this one, interweaving through several voices for many measures. Characteristic of Wuensch's melodic treatment is the frequent

Example 96



AV104

interweaving of continuous melodic fragments throughout many voices. This procedure appears to be an assemblage of many melodic fragments, or a long stream of unified melodic motives. This process is most important to the work since it furnishes a musical "stream of consciousness," a feeling of forward movement, and a surging sense of coherence and unity. Perhaps this is the "psychological" Grundgestalt of the piece.

An important harmonic technique of this movement is the superimposition of triads in a melodic phrase. Suggesting the twelve-tone theme of Berg's Violin Concerto, the upper voice displays frequently a series of triads chasing each other, adding to the polyharmonic and polytonal effect of the harmonic texture. The mixing of harmonic elements has been implied earlier and is now quite apparent. In addition to the polytonal and pandiatonic implications of the superimposed triads, also present is a mixing of quartal and tertian factors. Although the melodic interweaving of the fourth is influential in forming quartal harmony, the most frequent and noticeable harmonic techniques remain tertian. The quartal structures contain the melodic motive of the first basic melody and seem to be a result of melodic design. Therefore the basic melodic elements serve as a foundation for the construction of various harmonic entities.

Hemiola appears in the following phrase of 3/2 meter, with the inner voices in three and the outer voice in two beats of a dotted half each. This phrase is another example

of motivic combination. The original melodic motives, the mordent and the fourth, are all present and in different rhythms.

Cadential treatment at the ends of phrases is important to observe. Cadences almost always show octave doubling of some voice, often the bass. The alternation of conventional and unconventional cadences provides considerable variety. For instance, many are ordinary tonal cadences with traditional voice-leading and doubling, while others show polyharmonic techniques, implying two or more tertian sonorities sounding simultaneously (Example 97). In certain cadences octave doubling seems too noticeable and would better be replaced by a sonority without octave doublings. Often the doubled voice appears, however, as the result of a melodic formula derived from motivic treatment. This practice indicates a linear conception behind the composer's harmonic thinking.

The harmonies of the soft interlude sections are plush and expressive and offer contrast to the more bold and dissonant harmonies of the sections with pedal, and especially of those with loud registration. Seventh and ninth chords show an influence of Sowerby, slow jazz tunes, and also lean toward the suavity of French Impressionism (Example 98). These manual parts show tertian structures, so that the more decisive quality of quartal harmony is reserved for main sections with pedal. Considerable variety is achieved by the alternation of warm, plush harmonies in interlude

Example 97

First system of musical notation. The upper staff (treble clef) contains a melodic line with a forte (*f*) dynamic and a guitar (*GT.*) marking. The lower staff (bass clef) contains a bass line with a marcato (*marc.*) and forte (*f*) dynamic.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a fortissimo (*ff*) dynamic. The lower staff (bass clef) contains a bass line. A handwritten 'x' is above the first measure of the upper staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a forte (*f*) dynamic. The lower staff (bass clef) contains a bass line.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a piano (*p*) dynamic. The lower staff (bass clef) contains a bass line. The system includes the following markings: *CH. Flautodolce 8'*, *SW. Viole de Gambe 8'*, *Viole celeste 8'*, *Nachthorn pp*, and *pp*.

AV104

Example 98

SW. rubato

8'

This system shows a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with a slur and a fermata. The bass staff has a harmonic line. The tempo marking 'rubato' is written above the treble staff. The measure number '8'' is written below the bass staff.

Ch. add Eng. Horn *p* *a tempo* SW.

This system continues the piano accompaniment. The tempo marking 'a tempo' is written above the treble staff. The measure number 'SW.' is written below the bass staff.

ritard.

This system continues the piano accompaniment. The tempo marking 'ritard.' is written above the treble staff.

a tempo

A_v104 4'

This system continues the piano accompaniment. The tempo marking 'a tempo' is written above the treble staff. The measure number 'A_v104 4'' is written below the bass staff.

sections without pedal, in contrast to the rugged effect produced by the mixing of quartal polyharmonies and polytonal elements in the main sections with pedal.

At the change of texture following Tempo I, one will notice the combination of the long continuous melodic line, and a basic motive in the pedal, with the series of superimposed triad structures in the upper part (Example 99a). Again Wuensch is combining important motives and figures simultaneously, a characteristic of the entire work. The sectional formal plan aids the composer in this matter, for first he states different motives in different sections, then later combines them in a new section.

An interesting metrical plan is seen in the first movement. In the larger section with pedal, meters change frequently, usually in the order 3/2, 5/4, 2/4, or 3/4, and the metric change lends excitement and energy to these sections; conversely, the softer sections without pedal rarely show metric change, and the smooth flow of rhythm coincides with the smoothness of harmonic content (see Examples 95 and 96).

Good voice-leading is always a strong indication of compositional quality, and this factor is admirably executed by Wuensch. Contrary motion is frequently the case in voice-leading, although parallel motion for the sake of harmonic color is occasionally done, such as with parallel fifths.

The reprise of movement I brings back the fundamental materials of the beginning in new tonalities, often transposing the former sections note for note into the dominant

Example 99

First system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a slur and a fermata, and a supporting line in the lower staff. The word "ritard." is written above the upper staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a slur and a fermata, and a supporting line in the lower staff. The word "poco accel." is written above the upper staff, and "cresc." is written above the lower staff. The tempo marking "Tempo I (Allegro molto)" is written above the upper staff. The dynamic marking "f" is written below the upper staff. The dynamic marking "mf" is written below the lower staff. The dynamic marking "GT." is written above the lower staff. The dynamic marking "SW." is written above the upper staff. The dynamic marking "4' off" is written below the lower staff, and "8'" is written below the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a slur and a fermata, and a supporting line in the lower staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff with a slur and a fermata, and a supporting line in the lower staff. The word "marc." is written above the lower staff. The dynamic marking "f" is written below the lower staff. The circled letter "A" is written above the upper staff. The dynamic marking "AV104" is written below the lower staff.

AV104

key (Example 100a).

Before the coda at Piu mosso an E major cadence occurs, suggesting an imitation of Hindemith's major cadences; this contrasts to the otherwise polyharmonic surroundings (Example 101a). The ending shows a contrapuntal and melodic reiteration of basic motives of the first movement, emphasizing the whole-tone characteristics of pandiatonic and pentatonic procedures (Example 101b). The movement is one of the most effective for organ in this collection. Here Wuensch asserts an influence of the best American composers (although he is Austrian and teaches in Canada at the University of Toronto). The work shows that his style is a fusion of the better factors in contemporary organ composition.

Suffice it to say that the manipulation of melodic motives derived from the fourth and from the mordent constitute the working-out of nearly all elements in the first movement, a rather stunning musical contribution to organ literature.

In discussing form, one may note that this work, called Sonata Breve, or short sonata, does not follow traditional forms for movements. The first movement cannot be called sonata allegro form, is vaguely related to simple rondo form, but more closely to ritornello form, as in Baroque concerti grossi. The second movement is ternary song form, or da capo aria form. The last movement is a Toccata, although not named as such; neither does Wuensch label the other

Example 100

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef, the middle a soprano clef, and the bottom a bass clef. The music is in 3/4 time. Dynamics include *ff* (fortissimo) and *add 16'* (add 16 measures). There are also markings for *Gr.* (Grave) and *ff* (fortissimo).

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef, the middle a soprano clef, and the bottom a bass clef. The music is in 3/4 time. Dynamics include *Meno* (diminuendo), *p* (piano), *CH.* (Crescendo), *pp* (pianissimo), *SW.* (Sforzando), and *feroce* (ferocious). There is also a marking for *ff* (fortissimo).

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef, the middle a soprano clef, and the bottom a bass clef. The music is in 3/4 time. Dynamics include *Tempo* (tempo), *A* (Allegro), *Gr.* (Grave), *ff* (fortissimo), *feroce* (ferocious), and *ff* (fortissimo).

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef, the middle a soprano clef, and the bottom a bass clef. The music is in 3/4 time. Dynamics include *Meno* (diminuendo), *CH.* (Crescendo), *SW.* (Sforzando), *p* (piano), *pp* (pianissimo), and *ritard.* (ritardando).

AV104

Example 101

First system of musical notation for Example 101. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. A *fff* (fortissimo) dynamic marking is present in the first staff.

Second system of musical notation for Example 101. It begins with a circled letter **(A)** and the tempo marking *Più mosso*. The notation continues with various rhythmic figures and dynamics. A handwritten note *off reed* is written below the staff.

Third system of musical notation for Example 101. It features a grand staff and a bass staff. The music includes a *marc.* (marcato) marking. A handwritten note *f reeds* is written below the staff.

Fourth system of musical notation for Example 101. It begins with a circled letter **(B)**. The notation continues with various rhythmic figures and dynamics. A handwritten note *f reeds* is written below the staff.

A_v104

movements, but leaves this to one's imagination.

Characteristic of the second movement is a tranquil, calm mood. The Grundgestalt is again the fourth, and the motive is similar to the first theme of movement I (Example 102). The distinction here is that the fourth is laid out simply and never concealed as it usually is in movement I. Also note that the fourth has more melodic importance and less harmonic influence in the second movement than before. Although one may conclude that the first movement is more tertian than quartal, nevertheless its quartal elements in harmony are not rare and are sometimes noticeable.

This is not true in the second movement. Rather, the tertian element is always overbearing, and the tonality is clearly centered around G and C, with, of course, transitions and modulations. The first movement centers toward e, whereas II emphasizes G more strongly than its relative minor.

Harmony at the beginning of movement II seems polyharmonic, but this is actually only an impression caused by an abundance of non-harmonic tones and by the omission of certain chord tones. Spacing of chords is deceiving here since fourths between voices do not necessarily mean quartal harmony.

Tertian progressions are usually more tonal and more conventional in resolution in this movement. Significant is that the second movement contains exactly the same unifying melodic motive as found in movement I: the fourth, the

Example 102

12 Molto tranquillo

The musical score is divided into four systems, each with two staves. The first system includes the following markings: *SW.*, *p dolce*, *SW. legato*, *CH. pp*, and *pp dolce*. The second system includes *GT. p*. The third system includes *SW.* and *mp*. The fourth system includes *GT.* and *mf*. The score is written in 4/8 time and features various musical notations including notes, rests, and dynamic markings.

AV104

mordent figure, and the three-note motive, the latter being now much more important than formerly. Significant is that the aesthetic characteristics of the two movements are diametrically opposed, yet based on identical unifying and thematic materials. The fact that identical tunes are used in works of opposite character attests to the ingenuity of Wuensch.

Characteristic of this movement is the frequent inversion of the main melody along with its stretto, and this happens frequently. Also often seen is the simultaneous combining of various motives, already mentioned as a salient trait of this work. In almost every conceivable way, Wuensch manipulates and combines these motives, fragments thereof, and extensions thereof, by way of inversion, stretto, transposition, and modulation. Augmentation and diminution are usually avoided, however, probably to maintain the steady flowing rhythm responsible for the tranquil mood of the movement. Meter change is never obvious and does not interfere with the eighth-note flow. The influence of Hindemith is seen in cadential treatment, wherein major chords are favored (Example 103).

Harmonic progression in general offers the secret to the harmonic appeal of the movement. Chordal spacing and voice-leading are usually conventional, but the progressions are more unusual and never trite. The movement ends with a modal flavor, Phrygian in its voice-leading and color (Example 104).

Example 103

Tempo I

The musical score is divided into four systems. The first system includes a piano part with markings 'lunga' and 'dimin.' followed by a double bar line, and a string part (SW) with a 'p' dynamic. The second system continues the piano part with a 'cl.' marking and a 'pp' dynamic. The third system features a string part (SW) with a 'p' dynamic and a guitar part (GT) with a 'cresc.' marking. The fourth system shows a piano part with a 'ff' dynamic and a guitar part (GT) with a 'f' dynamic. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

SW
p
lunga ||
dimin. ||
8'
p
cl.
pp
SW
p
GT
cresc.
ff
+ 16
f

AV104

Example 104

dimin. *pp* SW. *Lunga*

legato *ritard.* SW. *p*

Vivace assai

SW. (Gt. to Sw.)

GT. 4' - 2 $\frac{2}{3}$ 2' GT. 4' - 2 $\frac{2}{3}$ 2'

GT. 4' - 2 $\frac{2}{3}$ 2' GT. 4' - 2 $\frac{2}{3}$ 2'

AV104

A fusion of German and French organ elements unfolds in the Toccata, a brilliant tour de force emphasizing fast repeated chords similar to various pieces of Alain, Dupré, and Duruflé. The beginning of the movement shows polyharmonic thinking in a flourish of repeated chords, an element that sounds best on a French organ, and also quite an interesting and contrasting element in view of preceding neo-Baroque movements. The Phrygian flavor continued from the previous movement is present, and the tonalities of e, a, and b dominate the rest of the Toccata. As expected, the beginning chords contain notes of the basic motives that have permeated this whole work. The fourth is present as a vertical sonority; the mordent figure has been expanded but is still traceable; and the three-note motive is divided between soprano and alto (see Example 104). The alternation of several textures is the Toccata's formal plan; the basic textures are chordal flourishes on manuals, or melody and accompaniment, either texture with or without pedal (Example 105). The two different textures indicate similarity to the form of the first movement, and thus may be considered a kind of ritornello form. Since many Baroque toccatas, preludes, and fantasies are often in ritornello form, the presence of it in a neo-Baroque work is understandable.

The bold left hand melodies in sections without pedal strongly resemble several Vierne works, and this French element creates variety and makes the Toccata quite different from the rest of the work.

Example 105

First system of musical notation for Example 105. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The middle staff is also in treble clef with the same key signature and time signature, featuring similar complex rhythms. The bottom staff is in bass clef with the same key signature and time signature, showing a more melodic line with some rests. Dynamics include *ff* (fortissimo) and a marking *+16'* on the bottom staff.

Second system of musical notation for Example 105. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, marked *p* (piano). It features a melodic line with many beamed sixteenth notes. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, marked *Ch. Solo* and *p*. It contains a melodic line with some rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, marked *p*. It contains a melodic line with some rests.

Third system of musical notation for Example 105. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with many beamed sixteenth notes. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with some rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with some rests.

Fourth system of musical notation for Example 105. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with many beamed sixteenth notes. The middle staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with some rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring a melodic line with some rests.

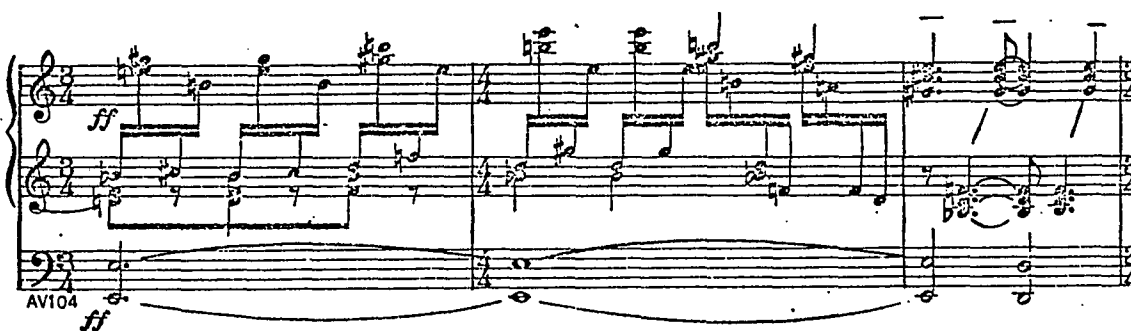
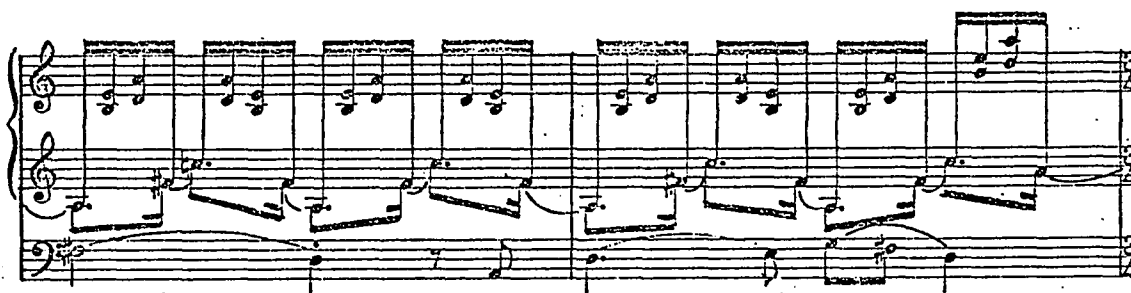
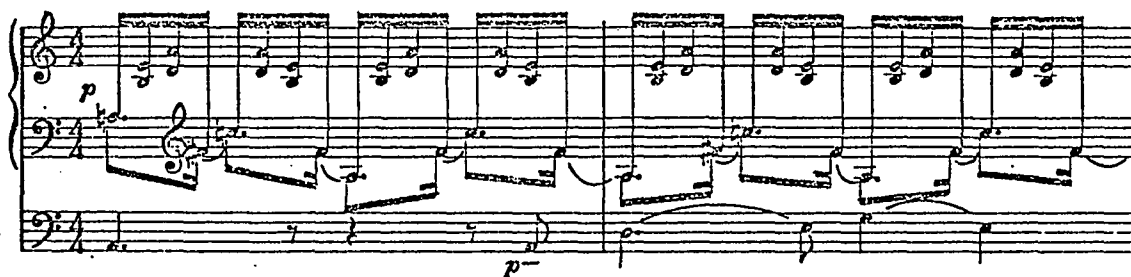
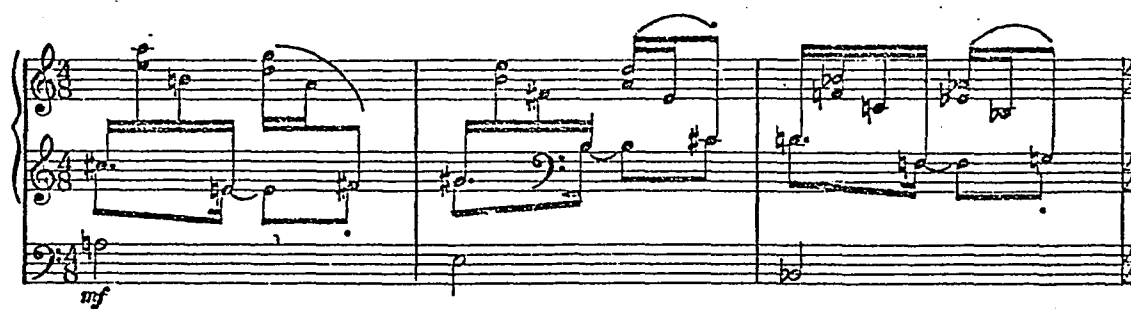
AV104

In melodic development it is again noted that basic motives are connected to form a longer, continuous-type melodic thread. Some pedal melodies seem to be almost cryptic in their resemblance to Vierne, as if the composer is concluding with a bit of humor in the flashy French themes here and there. A bitonal harmonic texture accompanies these themes, preventing banality similar to the early French organ symphonies of Vierne and Widor (Example 106).

Curious is the last pedal melody before the coda, in that it resembles themes in Vierne's First Symphony, yet also contains melodic motives similar to those used throughout the Wuensch work (Example 106). From here to the end, Phrygian voice-leading in the pedal leads to the final sonority of E major. The beautiful combination of motives is admirably illustrated in the coda, wherein the pedal contains a first movement melody, the upper voice a second movement melody, and the inner voice a mordent derivative in stretto imitation of the voice above it; the earlier three-note motive occurs within the top voice (Example 107). The ability of Wuensch to work these into a clear contrapuntal and harmonic setting is outstanding. The Toccata has a stunning appeal musically and technically.

5

Example 106



Example 107

The musical score for Example 107 consists of four systems of staves. The first three systems each contain a piano (p) staff and a violin/viola (Vln/Vla) staff. The fourth system contains only the piano staff. The piano staves are marked with *ff* (fortissimo) and *fff* (fortississimo) dynamics. The violin/viola staves are marked with *ff* and *fff* dynamics. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system has a key signature change to one sharp. The second system has a key signature change to two sharps. The third system has a key signature change to three sharps. The fourth system has a key signature change to four sharps. The score is labeled "AVIC4" at the bottom left.

AVIC4

STYLISTIC TRENDS IN CONTEMPORARY ORGAN MUSIC

Volume II

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Robert Michael Rudd

B.M., Louisiana State University, 1962

M.M., Louisiana State University, 1963

August, 1967

CHAPTER III
ANALYSIS OF NEO-ROMANTIC COMPOSITIONS

Samuel Adler (1927-)
Toccata, Recitation, Postlude, 1962

Samuel Adler's Toccata, Recitation, and Postlude was written between 1960 and 1962 and was commissioned as the first work of the Lazare Saminsky Memorial. It is dedicated to Herman Berlinski, who is the well-known composer of the recently admired showpiece for organ entitled The Burning Bush.

The Toccata Giocosa, the first movement, utilizes two traditional tunes of the Feast of Lights. These themes first appear individually and then are later used together in contrapuntal fashion. The first movement is perhaps more successful than the other movements of the work. From the first bar, great emphasis on the interval of a fourth, melodically and harmonically, may be observed. Successive chords of the fourth appear often and give a somewhat flashy modal flavor to the piece (Example 108). Combining the elements of both tertian and quartal harmonies is a common practice of Adler in this work and by many composers recently. The interval of the fourth easily takes precedence over any other unifying element, however, and dominates the melodic and harmonic forces of Adler's composition. Some

Example 108

TOCCATA, RECITATION, AND POSTLUDE

SAMUEL ADLER

*For Herman Berlinski
In memory of Lazare Saminsky**



TOCCATA GIOCOSA

(Utilizing two traditional tunes of the Feast of Lights)

Quite rapidly ($\text{♩} = 100$)

MANUAL

PEDAL

ff

*Commissioned as the first Lazare Saminsky Memorial Commission

© 1962 Oxford University Press, Inc., New York

Printed in Great Britain

composers might think that his emphasis on the fourth is too obvious. This technique is used in Adler's case, however, as a basis for unity and musical activity. Many contemporary composers prefer concealment of their main unifying elements to some extent, or at least avoidance of open display of the unifying elements. Thus the most prevalent attitude of this century is a return to the musica reservata of Renaissance practices in composition, stressing the concealment of the artifices of craftsmanship. This attitude is seen in German composers of this century but is not observed here.

The musical quality of this work resembles the choral adaptations of Reformed and Liberal Jewish services by composers such as Bender and Schlessinger. The quality shared in common by these composers indicates a prominent appearance of modal melodies and the absence of contrapuntal texture in favor of a more transparent, flashy harmonic fabric. Possibly Adler neglects some of his potential and places himself in a category with such composers as Bernstein, Hanson, Hovhaness, and Menotti, who often indicate a preference for pleasing public demand and for conforming to the pressures and temptations of commercialization in music. This trend is peculiar to certain American composers and is one that possibly subdues or suppresses their talents. One of the possible reasons may be their neglect of serial techniques. The tremendous value of serial procedures has caused the capitulation of a composer of such stature as Stravinsky;

nevertheless, the potential of serial techniques has yet been misunderstood by many composers even unto the present time. The application of serial methods to Adler's work might cultivate a greater facility in compositional technique.

Throughout the Toccata an excessive sprinkling of fourths may suggest a composer less capable and experienced than Adler (Example 109). A Vierne-like flourish of fourths as the middle section of the work may confirm this notion (Examples 110 and 111). Other than the combining of two Hebrew melodies simultaneously in several contrapuntal passages, the texture is mostly homophonic and occasionally polyharmonic (Example 112). The final section and coda present the first theme in canonic augmentation, and following this passage, invertible counterpoint occurs (Examples 112 and 113).

Formally, the Toccata is a simple sectional design, showing the alternation of fast and slow passages with occasional change of meter.

Thematic unity is not an outstanding characteristic of this work in general, as mentioned earlier, and the lack of this aspect of musical activity is usually apparent in all movements. The noticeable lack of unity among the movements possibly implies that the pieces were written at different times and later combined to form a larger work.

As in the Toccata, the tonal texture of the second movement is free but rather conventional. The Recitation

Example 109

The first system of musical notation for Example 109 consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The time signature is 3/4. The music is written in a single system with a repeat sign at the end.

The second system of musical notation for Example 109 continues the piece with a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and the same key signature. The time signature is 3/4. The music is written in a single system with a repeat sign at the end.

The third system of musical notation for Example 109 features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and the same key signature. The time signature is 3/4. The music is written in a single system with a repeat sign at the end. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano).

The fourth system of musical notation for Example 109 features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and the same key signature. The time signature is 3/4. The music is written in a single system with a repeat sign at the end.

Toccata, Recitation, and Postlude

736.8
Ad 59t

Example 110

The musical score for Example 110 is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the voice part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system introduces a change in tempo and meter, marked with a 3/4 time signature and a *pp* (pianissimo) dynamic. The third system continues the piano part with a 3/4 time signature. The fourth system shows a change in tempo and meter, marked with a 3/4 time signature. The fifth system concludes the piece with a *pp* dynamic marking.

scata, Recitation, and Postlude

Example 111

The musical score for Example 111 consists of three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The first system is in 2/4 time and features a complex, rhythmic melody in the treble staff with many beamed sixteenth notes. The second system is in 2/4 time and continues the melodic development. The third system is in 2/4 time and includes a section with triplets marked 'mf' and 'p'. The final system is in 6/8 time and features a series of triplets in the treble staff. The bass line throughout the piece provides a steady, rhythmic accompaniment.

Toccata, Recitation, and Postlude

Example 112

The musical score for Example 112 consists of three systems of piano and bass staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a tempo marking $\text{♩} = \text{♩}$ and a dynamic marking *f*. The second system continues the piece, featuring a *unison* marking above the treble staff. The third system includes a *mf* dynamic marking, a *mp* marking, and a *un poco rit.* tempo instruction. The final system concludes with a *ff* dynamic marking, a *f* marking, and a *+16'* marking. The score is written for piano and bass, with various musical notations including notes, rests, and accidentals.

Toccata, Recitation, and Postlude

Example 113

The musical score for Example 113 consists of four systems of piano accompaniment, each with two staves (treble and bass clef). The first system shows a melodic line in the treble and a more active bass line. The second system continues the melodic development. The third system includes the tempo marking *molto rit.* and the dynamic marking *ff*. The fourth system includes the tempo marking *un poco rit.* and the dynamic marking *ff*. The score concludes with a final chord in the bass staff.

MacDowell Colony, August 3, 1959

Toccata, Recitation, and Postlude

may be distinguished from the Toccata in its preference for tertian rather than quartal harmonic structures. The texture is rarely quartal, as in the preceding movement (Example 114).

Tonal centers change frequently throughout the second movement. The beginning emphasizes an e minor center with a strong Phrygian flavor. The following section displays tonal centers of C#, f minor, C, D-flat, d minor, and a conclusion around the key of a minor. By standards of traditional harmonies, these sonorities consistently avoid dissonant clashes and stress thirds, fourths, fifths, and sixths, within the broad polyharmonic scheme of the design indicated earlier.

The concluding movement, Postlude, is possibly a rather unconvincing and indecisive piece, largely because of its incessant harmonic wandering and narrow confinement of melodic scope. It is based on a nervous, nomadic Hebrew tune, stated first in the pedal, over which a static harmonic effect results from infrequent chord change (Example 115). The middle section is characterized by frequent meter change, seemingly done to compensate for lack of rhythmic variety (Example 116). Invertible counterpoint is the main source of contrapuntal interest in the work, which bears some resemblance to the rambling organ works of Boellman (Example 117).

Partially responsible for the wandering effect is the Hebrew mixed-mode flavor and its constant wavering back and

Example 114
To Herbert Fromm

RECITATION

Andante ($J = 69$)

MANUAL *mp*

PEDAL *p*

mf

mf

pp

Toccata, Recitation, and Postlude

Example 115

For Barbara Sims

POSTLUDE

(Based on 'Eyl Yivneh Hagalil')

Maestoso (♩ = 76)

MANUAL

PEDAL

ff

The musical score is written for a three-part instrument, likely a three-manual organ. The first system is labeled 'MANUAL' and 'PEDAL' and includes a forte (*ff*) dynamic marking. The tempo is marked 'Maestoso' with a quarter note equal to 76 beats per minute. The key signature has one sharp (F#). The score consists of three systems. The first system shows the Manual and Pedal parts. The second and third systems show all three parts. The music is based on the traditional Jewish hymn 'Eyl Yivneh Hagalil'.

Toccata, Recitation, and Postlude

Example 116

Toccata, Recitation, and Postlude

Example 117

(Bring out)

un poco rit.

Dallas Texas, May 1960

Toccata, Recitation, and Postlude

OXFORD UNIVERSITY PRESS

forth around key centers. Along this line of thought, one should stress that a composer's ability is to be observed best in the clever handling of a nondescript theme rather than in the mediocre treatment of a clever or appealing melody.

Concluding remarks should emphasize the obvious lack of thematic unification between any two movements and among all the movements in general. The infrequent stress upon unity is Adler's main departure from the mainstream of activity in the compositional practices of many composers in this study.

Henk Badings (1907-)

Prelude and Fugue IV, 1956

Badings' Prelude and Fugue of 1956 is an unusual work, considering the well-known experimental activities of this composer. This work is a series of conservative elements united in a rather trite idiom. It is an indication of the peculiar and unpredictable position of Badings as a composer. His activities in the field of electronics include the composition of extremely conservative music by advanced means such as electronics. Although he has been a pioneer in the development of electronic music, his music has remained ultraconservative and traditional in stylistic idiom. Director of the Royal Conservatory at The Hague since 1941, he has been considerably productive in several fields, mostly orchestral, opera, and chamber. His electronic

ballet Cain and Abel uses seven magnetic tape recorders. This is evidence of his activities in experimental fields and offers further information regarding his eccentricities as a composer, in view of the conservative idiom in his music.

The Prelude is a rather ineffectual treatise on five-finger exercises. The rhythmic effect of quintuplets fades into boredom long before the end of the piece (Example 118). Although influenced by French pianistic inclinations toward organ music, this work is not up to the standards of the better French organ composers, and represents an attempt to write something flashy for the organ.

The first bar reveals Badings' technical procedure for the entire work and reveals the musical sources at his disposal. His compositional raw material is the whole-tone scale, employed in fast note quintuplet patterns in both manuals. Up to the pedal entry the left hand retains the same group repeatedly, this being a whole-tone pattern from D-flat to A. The other hand engages in a little more variety, showing five groups descending from A#, two down from G#, four from C#, and one from E, up to the pedal entry. The C# or D-flat tonality of the work suggests that the patterns begin on important degrees of this key.

The pedal melody offers contrast in being mostly chromatic, opposed to the whole-tone flourishes of the upper manuals. The pedal melody, C# to A-flat, outlines the basic key of the piece. After its entry, the manual patterns

Example 118

Allegro Molto

The musical score for Example 118 is written for piano. It consists of four systems of staves. The first system begins with a forte-fortissimo (*ff*) dynamic and a *tutti* marking. The right hand features intricate, rapid passages, often spanning multiple staves with large slurs. The left hand provides a steady accompaniment. The tempo is marked *Allegro Molto*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Copyright 1956 by Donemus Amsterdam

786.8 - 1 -
 B14_p
 no. 4

proceed from black notes to the whites, and thereafter a mixture of five-note patterns on both white and black keys occurs. The motion of these groups in either hand is usually contrary rather than parallel. The appearance of repeat signs, indicating the repetition of a full bar preceding the sign, suggests somehow an overemphasis upon repetition. By no means could the present work be termed economical.

The peculiar influence of French music upon certain Dutch composers is noticeable in this work. The reason for the French influence is puzzling but may well trace back to the organ music of Franck, a Belgian who wrote decidedly French music. The rather weak texture of Badings' Prelude, devoid of contrapuntal display, is reminiscent of some of the earlier organ works of Franck, wherein the greatness of Franck's maturity is totally absent.

After the wanderings of several melodic fragments, the left hand introduces a series of harmonic progressions, emphasizing Major chords proceeding through the keys of D, E and C, arriving at C# finally, the tonal center (Example 119). The trite harmonic texture hearkens back to that of Guilmant and Widor.

The flashy harmonic texture is also similar to some of the improvisation of French organists, many of whom avoid thorough contrapuntal developments, but instead emphasize their obsession with harmonic treatment (Example 120). One should know that real contrapuntal improvisation on the organ has mainly developed within the domain of German

Example 119

The image displays a handwritten musical score for a piano piece, titled "Example 119". The score is organized into four systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The notation is handwritten and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *f*, *sf*). The first system features a complex melodic line in the right hand with many accidentals and a circled section in the left hand. The second system shows a more rhythmic, eighth-note pattern in the right hand. The third system includes a melodic line in the right hand and a bass line in the left hand. The fourth system features a complex, rapid melodic line in the right hand with many accidentals. The score is written on aged, slightly stained paper.

The image displays a handwritten musical score for Example 120, organized into four systems. Each system consists of a piano staff (treble and bass clef) and a bass staff (bass clef). The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/4.

- System 1:** The piano part begins with a rapid sixteenth-note scale in the right hand, followed by a triplet of eighth notes. The bass part features a triplet of eighth notes. A dynamic marking of *sempre ff* (sempre fortissimo) is written above the piano staff. The system concludes with a double bar line.
- System 2:** The piano part continues with a series of chords and single notes. The bass part consists of a single note followed by a half note. The system concludes with a double bar line.
- System 3:** The piano part features a series of chords and single notes. The bass part consists of a single note followed by a half note. The system concludes with a double bar line.
- System 4:** The piano part features a series of chords and single notes. The bass part consists of a single note followed by a half note. The system concludes with a double bar line.

At the bottom of the page, centered, is the page number **- 4 -**.

organists. A comparison to illustrate this point might involve Helmut Walcha, who improvises beautifully in a contrapuntal manner, whereas Jean Langlais prefers to exploit pianistic and harmonic possibilities on the organ in an overly dramatic extravaganza.

The last part of the Prelude again shows whole-tone progressions in the quintuplet figures of the left hand.

The Fugue has an appealing subject, implying a more modal treatment for the C# center, as it stresses D-natural and B-natural. The subject is purely Phrygian in quality, since its half steps occur on the first and fifth degrees of the scale. The extremely chromatic texture of the Fugue results from its Phrygian basis and contrasts to the whole-tone texture of the Prelude (Example 121).

The answer is tonal but would bring more harmonic interest if it were real. A real answer would avoid the abundance of octave doubling, already too frequent in this work.

The D# appearing with the pedal subject entry is disappointing, as it abolishes the needed Phrygian flavor. The chromatic wandering of the Fugue is responsible for its nomadic harmonic progressions.

In the episode after the pedal entry occurs a group of whole-tone note clusters suggesting an inserted influence of the Prelude (Example 122). The following pedal entry is centered around a G rather than G# key, avoiding the dominant of the original subject. One may wonder if the tonality

Example 121
FUGA

ANDANTE

The musical score for Example 121, titled 'FUGA' and marked 'ANDANTE', is written for piano. It consists of four systems of staves. The first system begins with a tempo marking of 'p dolce' and a key signature of one sharp (F#). The second system continues the melody and accompaniment. The third system shows a change in the bass line with a 'p dolce' marking. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 122.



encountered here happened by way of accident, as if the composer arrived in G as a result of the chromatic wandering episode preceding the pedal entry.

The harmonic quality is highly similar to that of Maleingreau, a lesser known French organ composer, whose famous Tumult in the Praetorium gives evidence of the impressive but somewhat superficial harmonic attitude of certain French organ composers.

Cadential treatment in the Fugue is still quite conventional.

Proceeding from the second episode, the tonality veers toward C#, passing through F#, with the upper voice moving in both half and whole tones mixed together. A stretto occurs in the manuals with the subject in C#. The combination, however, does not apparently imply polyharmonic or polytonal thinking (Example 123).

The last section before the coda has all three voices in stretto, showing a relationship to the original tonic and its dominant. The final cadence is indicative of the rather banal quality of the work in general, with the progression of implied I7 going to a triple root, ending on C#. The probable intention is to suggest Phrygian modality.

Jeanne Demessieux (1921-)

Triptyque, 1948

Written in Paris in 1948, Jeanne Demessieux's Triptyque

Example 123

The image displays a handwritten musical score for 'Example 123', organized into four systems, each containing three staves. The notation is in treble and bass clefs, featuring various musical symbols such as notes, rests, and accidentals (sharps and naturals). The first system shows a complex melodic line in the upper staff, with corresponding harmonic support in the lower staves. The second system continues this melodic development, introducing more intricate rhythmic patterns. The third system features a prominent melodic phrase in the upper staff, which is then repeated or varied in the lower staves. The fourth system concludes the piece with a final melodic statement in the upper staff and a sustained harmonic base in the lower staves. The handwriting is clear and legible, typical of a composer's manuscript.

is perhaps best described as a triple set of post-War moods. There may be a specific programme underlying the work, resulting in a moody feeling, although such is not specified by the composer. In many aspects this work is thoroughly analogous to the performance habits of the composer, who has a great deal of technical facility but also shows peculiar technical and musical eccentricities in her playing and her recordings, especially in her erratic rhythmic sense.

The first movement, Prelude, is subtitled Chant grave, a hint at the suspected programmatic nature mentioned above. This piece, marked Lento, is characterized by a ceaseless, flowing, rather nomadic quality, suggesting one who wanders about observing the desolate ruins of France, the composer's countryland, after the devastation of the War. Another bit of fantasy may be suggested as a result of the occasional sudden pauses in the music, often produced by a chord out of context with the general stylistic idiom of the piece. Perhaps this may suggest a person's stopping to contemplate various ruins, damages, and also thinking of past memories related to the effects of the War. Thus one may say that this work is one of the few large, serious compositions of this collection that implies a programme. That a possible programme exists is no surprise when one considers that Demessieux is a French composer of an older outlook, and is influenced by Alain, Dupré, Langlais, Vierne, and Widor. In particular the spirit of the work resembles that of Alain, who gave his life for France in World War II, and wrote

music of great suggestive and imaginative power. Alain often states a programme in his music. The spirit resulting from the recollection of strong emotional memories may be considered a bond of thought between all the above composers and especially between Alain and Jeanne Demessieux.

In works of this category the organ is conceived as an instrument capable of spinning forth long, legato phrases of an appealing, flowing nature. This concept for the instrument is vastly different from that of many contemporary German organ composers, who usually view the organ as an instrument better suited to the shorter phrase units and rhythmic impulses of lively contrapuntal textures. Although the smaller contrapuntal phrase units are considerably more idiomatic for the organ as a general principle, one must observe Demessieux's ability to write well for the organ within a framework that is more harmonic than contrapuntal, and usually more orchestral than organistic.

The second movement, Adagio, is called Chant intérieur, and is a lyrical piece of beautiful introspective qualities. It is to be played softly on flutes or strings, as the registration marks demand, and may well be the most attractive movement for the listener, although not necessarily for the analyst.

In contrast to the other pieces, the final movement is an erratic Fugue, Chant de Joie, a movement of fast, driving syncopation and many athletic, awkward rhythms. The piece has a pianistic quality familiar in much French organ music

and shows considerable influence of the fugues of Dupré.

Perhaps the most noticeable trait of this work is the lack of thematic unity among the three movements. The work, being a triptyque of moods, implies a series of emotive feelings, possibly around the subject of War and its results. A programmatic Grundgestalt would then be the only bond of unity linking the three movements; that is, there is a psychological underlying thought that unifies the work, rather than an actual technical pattern of notes that are to be found in some form throughout the entire work. The fact that technical or tangible patterns of unity do not exist in this work is representative of French thinking, distinctly foreign to the compositional attitudes of German composers. The idea of a small unit or motive that is taken as a kernel for an entire musical work is not always a common occurrence in the music of many contemporary French organ composers, and, of course, this is in direct contradiction and opposition to the contemporary thinking of German composers.

From an analytical view, the three movements have one tangible point of similarity; this is the harmonic conception of the entire work. If this may be taken as a source of unity, then this is perhaps the most important factor to consider for compositional unity in Demessieux's Triptyque. One may say that the harmonic fabric throughout this work is very consistent. As a point of contrast, Reda's Prelude, Fugue, and Quadruplum may be cited as the exact opposite of this work, regarding harmonic thought. In Reda's work, the

harmonies are of constantly changing textures and techniques. His work displays many harmonic procedures--polyharmonic, pandiatonic, tertian, quartal, and some traditional tonal resolutions and progressions. In Demessieux's work, on the contrary, the harmonic attitude remains the same throughout all movements. The harmony is mostly vertical and tertian in concept, with many traditional elements of intervallic resolution, chord progression, and quite conventional and obvious cadences. Some of the contemporary devices to be found include free chordal spelling, greater use of non-harmonic tones, and some unusual progressions, although none are radical to the ear (Examples 124 and 125). Otherwise, the harmonic idiom is quite conservative and obviously the work of a French composer who has a thorough command of traditional harmony and counterpoint, probably perfected by considerable experience in improvisation. The firm understanding and control over harmony and counterpoint, in the traditional sense, may often be found to the greatest degree of excellence in French organists, and no doubt this aspect has had great influence upon their musical styles.

For a composition written in 1948, the harmonic attitude is very conservative, compared to the harmonic practices of many composers around that time. Harmonic resolutions are conventional and sometimes commonplace and cadences often seem to have been inserted for the sake of returning to a certain harmonic sonority. The fundamental procedure in Demessieux's harmony is the placement of non-harmonic tones

TRIPTYQUE

pour Orgue

Jeanne DEMESSIEUX

Op. 7

I. Prélude

Chant grave

Lento (72 = ♩)

R: Trompette 8.
Sw: Cornopean.

Pos, G.O: Fonds 16, 8, 4.
Ch, Gr: Fonds 16, 8, 4.

Péd: Fonds doux 32, 16, 8.
Ped: Fonds 32, 16, 8 soft.

Tous droits d'exécution réservés
Copyright by DURAND & C^{ie} 1949

D. & F. 13,404

Dépôt légal N° 208
Paris, 4 Place de la Madeleine.

786.9
D.394t

Example 125

The musical score for Example 125 consists of four systems of staves. The first three systems each contain three staves: a grand staff (treble and bass clef) and a separate bass line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The fourth system is marked with a circled 'A' and includes specific performance instructions for the piano and string parts.

Section A:

R. Anches 16, 8, 4.
 Sm. Reeds 16, 8, 4.

String Section:

Ttr. G.
 Gr. coupler

D. & F. 13,404



on strong beats and traditional intervals and sonorities on weak beats. Therefore the listener will think that the harmony is more advanced than will the analyst. An example of the above procedure is to be seen in the first bar of the Prelude and is an example that holds true for the whole work. In bar one, the first beat shows (see Example 124) a sonority of c-d-flat-g#, resolving to c-e-flat-g#; the second beat of this measure is a dominant seventh chord, f-a-c-e-flat. The reversed technique employed here regarding harmonic movement is largely responsible for the mysterious, wandering, moody atmosphere of the entire piece.

On the third beat an augmented triad in a low register occurs, and it is foreign in tonality to the rest of the measure. This chord is an example of the "insert" technique used frequently by many contemporary composers, whereby a chord suddenly appears in the midst of harmonic passages of different quality and texture.

One of the progressive tendencies in the harmony of this composition is the presence of linear and contrapuntal spelling of notes. This means that the spelling of notes does not always comply with vertical intervallic thinking but instead complies with the horizontal movement of each melodic voice. Thereby a major triad built on E-flat, for example, may frequently have A# rather than B-flat, since the voice having A# proceeds upward to B. This procedure is seen in Demessieux's work occasionally but not as freely as in the contemporary works of many German composers.

The last significant idea to be observed in the harmonic practice of this composer is the "additive" technique of inserting an extra chord member within a conventional sonority. The sound of a passage is thereby fuller but the technique is fundamentally simple and is not advanced according to many modern harmonic practices (Examples 124, 125, 126 and 127).

Melodically, flat-seventh tones and flat-second and fifth degrees are common in this work, showing an influence of Ravel, modal melodies of Debussy, and Negro jazz elements from the Blues. These melodic factors are more strongly felt in the slower movements rather than in the fugue (Examples 125a, 128 and 129).

Angularity in large leaps and jumps and athletic skips are frequently seen in the work throughout. These are especially noticeable in the pedal parts, where they give a sensation of bounciness, jumping undulations (Examples 130 and 131).

Characteristic of all movements is that a sound results on the organ that seems far more dense texturally than is actually present harmonically, due to low range and tessitura. The Prelude, in particular, has a dark, murky quality, lending an ominous sound to the organ registration, which is, in itself, quite mild and ordinary. Thus one may say that listening coherence and clarity are not outstanding traits in this work, as it suffers often from excessive density in textural characteristics.

Example 126

D. & P. 13,404

Example 127

(Pos: Fonds 3,4. R: TT >)

(Ch: Fonds 3,4. Sw. full >)

Rall. , Tempo 1°


Pos. -R.
Ch. -Sw.

G: Fonds 3,4.
Gr: Fonds 3,4.

Péd: Fonds 16,8. -Tir.
Ped: Fonds 16,8. couplers off.

D. & F. 13,404

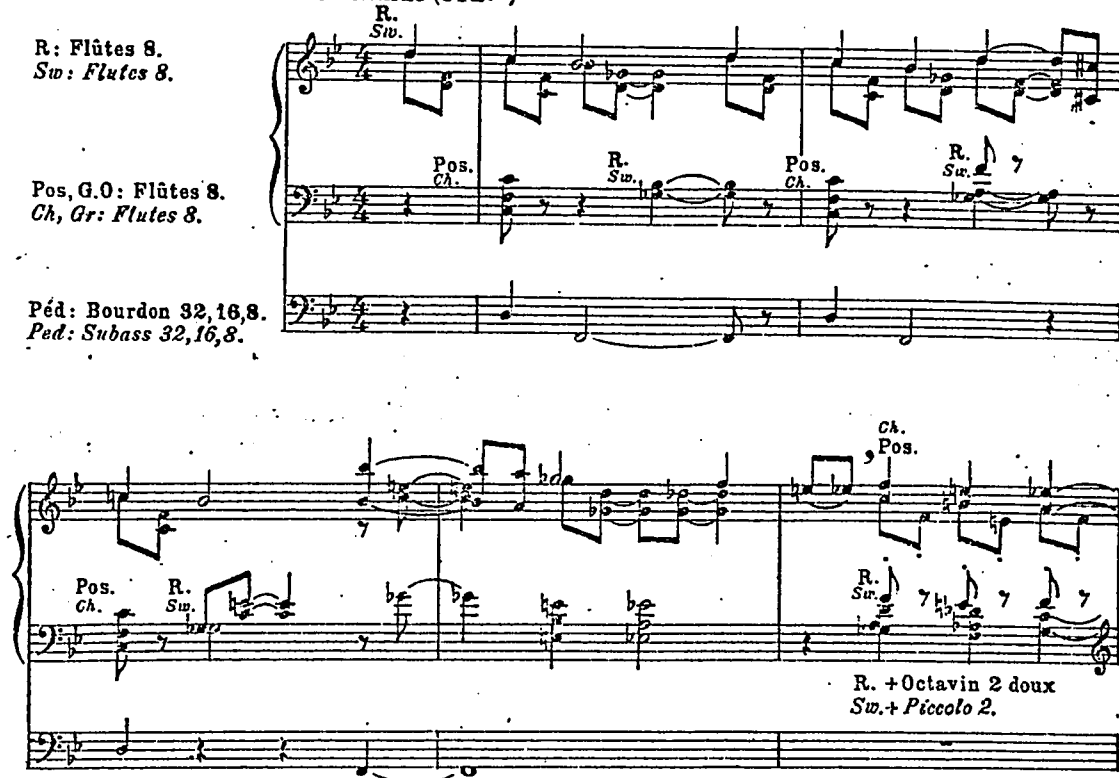
Example 128
II. Adagio
Chant intérieur

Cantando (84 = )

R: Flûtes 8.
 Sw: Flutes 8.

Pos. G.O: Flûtes 8.
 Ch, Gr: Flutes 8.

Péd: Bourdon 32, 16, 8.
 Ped: Subass 32, 16, 8.



R. + Octavin 2 doux
 Sw. + Piccolo 2.

D. & F. 13,404

Example 129

R. _ Dulcians
 Sw. _ Dulciana

Rit. a Tempo

CA.
Pos.

Sw.
R.

CA.
Pos.

Sw.
R.

R. Flûtes douces 8.
 Sw. Tibia

Lento

The musical score is written for a large ensemble. It consists of four systems of staves. The first system has three staves: a grand staff (treble and bass clef) and a single bass staff. The second system also has three staves. The third system has three staves. The fourth system has three staves. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings 'Rit.' and 'a Tempo' are at the top, and 'Lento' is at the bottom right. Instrument markings are placed above or below the staves to indicate which instrument plays which part.

D. & F. 13,404

Example 130

III. Fugue

Chant de Joie

G.P.R.: Mixtures
*Gr. Ch. Sw.: Fonds 8, 4, 2,
 Mixtures.*

Péd: Fonds 16, 8, G.P.R.
*Ped: Fonds 16, 8,
 Gr. Ch. Sw. couplers.*

Vivo (92 = ♩)

D. & F. 13,404

Example 131

The musical score for Example 131 is written for two staves. The upper staff is a grand staff with a treble and bass clef, and the lower staff is a single bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system includes a bracketed annotation 'Gr. Ch. Sw. / G.P.R.' above the first measure of the upper staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns and accidentals. The fourth system concludes the piece with sustained notes and a final cadence.

Péd.+ Mixtures

D. & F. 13,404

Formal design in this work indicates even more conclusively the composer's preference for conventional ideas. The Prelude is clearly a Sonata Rondo form: ABACABA. In this structure, A is the angular theme recurring often in different transpositions; B is the modal, Blues-like tune, strongly influenced by jazz; and C is a textural digression, unlike the other musical characteristics of the Prelude.

Formally, the Adagio is a simple alternation of two ideas, showing ABAB form, or simple rondo design. The Fugue is conventional in its exchange between expositional and episodic treatment. The head of the subject, e-d-c, is a revival of part of the main melody in the Adagio, and it indicates some thematic unity with preceding elements. This is to be observed in that the first few notes of the B theme in the Prelude resemble a retrograde of the subject head of the fugue (see Examples 125a and 130).

The Prelude and Fugue are similar in length--both are quite extended--and both center around a free C tonality, while the Adagio, quite brief, centers around B-flat.

Each movement shows frequent repetition of melodic motives, and the repetition of melodic and harmonic materials is often a noticeable trait of this work (Example 132).

Harald Genzmer (1909-)

Tripartita in F, 1945

Although Genzmer is a student of Hindemith and is within

Example 132

Rit.

+ Anches G.O. 8, 4.
+ Reeds Gr. 8, 4.

Poco più lento (78 = ♩)

dim.

G. Pos: Fonds 8, 4. R. Mix.
Gr. Ch: Fonds 8, 4. Sw: Mix.

Rit.

dim.

The musical score is written for piano and woodwinds. It consists of four systems of staves. The first system has a treble and bass staff for piano, with a woodwind staff above. The second system has a treble and bass staff for piano, with a woodwind staff above. The third system has a treble and bass staff for piano, with a woodwind staff above. The fourth system has a treble and bass staff for piano, with a woodwind staff above. The score includes various performance markings such as 'Rit.', 'Poco più lento (78 = ♩)', 'dim.', and 'Rit.'.

Paris 1948.

Poinçons Durand & C^{ie} - L. Dérumaux, Gran.

D. & F. 13,404

Avril 1949 Imp. Mounoi, Paris.

the German Hindemith tradition, the first movement of the Tripartita shows a stronger influence of the organ works of Reger and Rheinberger. Thus Genzmer carries on the German organ spirit of the nineteenth century.

In comparison to the Intermezzo and Fugue, the Prelude is more difficult to classify as an influence of any one composer. It may be noticed that traces of Boellman, Dupré, Widor, and Willan are easily seen in this first movement. This is not to say that the composer willfully imitates any of these composers but that their influence stresses certain characteristics similar in all these composers, as will be discussed.

In his adherence to intervals accepted as "consonant" by older composers, Genzmer shows his strong relationship to Reger and Rheinberger, and also to Karg-Elert. His preference for these sonorities does not result in a trite style, however, since his chordal progressions are somewhat different from those of older composers. His harmonic style is a result of combining older sonorities within a texture of newer and more original progressions.

Cadential treatment throughout is very similar to Hindemith's, which favors a major cadence chord rather than a more modern sonority.

Genzmer's voice-leading is closely patterned after the careful craftsmanship of his German predecessors. Inner voices move smoothly without large leaps. Larger skips are encountered in outside voices, and where these occur,

contrary motion between them is usually observed. At all times his voice-leading is idiomatic for the instrument and the performer.

The registration suitable for this movement is stated only in general terms. The composer often indicates only a dynamic level and never more than general reference to a type of stop or family of organ tone, such as reeds, flutes, or mutations. His registration preferences may not be clear enough to indicate what style organ is best suited to his work. An ensemble of the French organ type would no doubt lend beauty to the stylistic idiom of much of this piece, with its long lines and phrases and frequent emphasis on chordal texture; this is interesting in view of the close relationship of the music to German rather than French organ composers. The long, flowing phrases at the beginning of movement I, for example, suggest the smoother more mellow tone of French diapasons and mixtures rather than the more harsh and brilliant sound of those German stops. The demand for reeds and mutations could be successfully met on either type organ. The predominant chordal texture in the prelude, however, would always be best suited to sounds of the French organ, indicating here a relationship to the influence of the great French masters of organ literature. Actually the flowing harmonic style of the Prelude is not far removed from that of Marcel Dupré (Example 133).

The Prelude is really the only movement which shows a specific formal scheme: ABACADA, a modified Sonata Rondo

Example 133 Preludium

Harald Genzmer
145

Moderato

The musical score is written for piano and consists of three systems. The first system is marked 'Moderato' and 'ff I'. It begins with a treble clef and a key signature of one flat. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. The second system features sixteenth-note runs in the right hand. The third system is marked 'Zungenmischung oder zurückhaltende Aliquoten' and 'mp'. It includes a section with a key signature change to two flats and a dynamic marking of 'p'.

design, and a very sectional plan. Interesting is that the D part is the only one related to F tonality, although the work is called Tripartita in F, while the other two movements are related to F closely in their entirety rather than in only one part or section of the movement.

The sectional Rondo form is most appropriate to organ music, for it allows within its natural design spaces and breaking points for necessary registration changes. The provision of such breaks is an indication of a composer who knows the instrument well; indeed many problems do occur in the literature because of a vague understanding of the organ and its many peculiarities compared to all other instruments.

In the sectional plan of the movement, A and B show more repetitive and sequential melodic treatment, whereas C and D sections demonstrate a more continuous-development kind of melodic structure. The general melodic designs are simple and are not highly figurative or ornamental, but rather these are reserved for the second movement.

Hindemith's influence is strongly noted in the Prelude in the pandiatonic version of tonality, of which Genzmer is equally as fond as Hindemith. In its melodic and very lyrical flavor and in its freely tonal harmonic quality, the Prelude is somehow suggestive of Nobilissima Visione. A somewhat somber, mystical and almost dismal quality is characteristic of this musical spirit. The tonal and harmonic spectrum of Genzmer's work, clearly an influence of his teacher, Hindemith, is well summarized in the Prelude.

Genzmer's harmonic ideas are indicative of both free tonality and wrong-note technique. The B section begins and ends in C# tonality, but within these boundaries tonalities include C, and enharmonic relative keys of G-flat and D-flat. The first full cadence in the B section is in C, having arrived from the key of c#. This section thus implies the free tonal wanderings and nomadic harmonies encountered in works influenced by Hindemith (Examples 133 and 134).

Cadential treatment in this work is often trite and commonplace regarding harmonic progressions. Also illustrating trite progressions is the ending of the B section, containing the resolution of an A-flat major-minor seventh chord to a C major chord. The harmonic effect in relation to the preceding idiom is quite banal and displeasing, as if the cadence were forced into its location. The disappointing banality of Genzmer's cadential treatment is quite often characteristic of the whole work, and in this respect, he does not meet the standards of his contemporaries or of his teacher (Example 134). The most objectionable quality of this kind of cadence is that it seems completely out of context with the general spirit and texture of its surroundings. The composer seems to be imposing a traditional element upon a non-traditional idiom; and if such is the case, stylistic inconsistency is the disturbing result. The stylistic spirit of some cadences is that of Boellman, Guilmant, Widor, or even Gounod, and is obviously inconsistent with the pandiatonic or polyharmonic qualities of surrounding passages.

Example 134

The musical score for Example 134 is presented in three systems, each with a piano (p) and violin (v) part. The key signature is one sharp (F#), and the time signature is 3/4.

System 1: The piano part begins with a triplet of eighth notes (F#, A, C) followed by a quarter note (F#). The violin part starts with a quarter note (F#) and a half note (A). Both parts feature a slur over a triplet of eighth notes (F#, A, C) in the second measure.

System 2: The piano part includes a triplet of eighth notes (F#, A, C) and a quarter note (F#). The violin part has a quarter note (F#) and a half note (A). The piano part has a dynamic marking of *ff* (fortissimo) in the second measure.

System 3: The piano part features a triplet of eighth notes (F#, A, C) and a quarter note (F#). The violin part has a quarter note (F#) and a half note (A). The piano part has a dynamic marking of *ff* (fortissimo) in the second measure.

Serving as a Grundgestalt for the entire Tripartita is the five note basso ostinato observed in the first three bars of the pedal at the beginning of the Prelude. In sections A and B of this movement the five note motive is repeated six times, each time transposed, but remaining the same germ motive without doubt (see Example 133). Section C presents the pattern in permutational form, showing that the second, third, and fourth notes of the motive have been rearranged in their order (Example 135). The final section of the Prelude indicates permutation also but with the addition of auxiliary ornamental tones not seen in the original motive. This procedure of adding foreign tones to a basic motive or series is a well-accepted and useful means of melodic expansion and variety in composition (Example 136).

In the Intermezzo, movement two, a more liberal use of the Grundgestalt is seen. It is presented close to its original form in the pedal, but in the more elaborate and ornamental solo voice the texture is a result of a disguised version of the original motive. Both inner voices also bear strong resemblance to the five note ostinato (Example 137).

In the B section of this movement the pedal line exhibits permutation and interversion simultaneously in a distant but still visible version of the original melody.

Attractive throughout this movement is the composer's penchant for combining in contrapuntal dialogue two or more versions of the motive against each other simultaneously in different voices (Example 138a). This characteristic is

Example 135

Auf 2 Manualen
aber im Klang ähnlich

The musical score for Example 135 is a three-part setting for two manuals. It is written in 3/4 time with a key signature of one flat (B-flat). The score is divided into three systems, each containing three staves. The first system begins with a treble staff (top) playing a melodic line, a middle staff (middle) providing harmonic accompaniment, and a bass staff (bottom) with a bass line. The second system continues the same three-staff structure. The third system also has three staves, with the middle staff featuring a more complex, arpeggiated accompaniment. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score includes various musical notations such as notes, rests, slurs, and accidentals.

Example 136

First system of musical notation for Example 136. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features various notes, rests, and accidentals, including a trill in the middle staff.

Second system of musical notation for Example 136. It continues the three-staff format. The music includes triplets in the bottom staff and various melodic lines in the other staves.

Third system of musical notation for Example 136. It concludes the piece with a final cadence across the three staves, featuring a long note in the bottom staff.

Example 137
Intermezzo

Adagio (ma non troppo)
Soloregistrierung

The musical score for Example 137, Intermezzo, is written for a single melodic line on a grand staff. It consists of three systems of music. The first system includes a 'Soloregistrierung' (Solo registration) instruction. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The second system continues the melodic line with similar rhythmic patterns. The third system concludes the piece with a final cadence. The score is marked with 'II' and 'III' at the beginning of the first and second systems, respectively, indicating different registrations or sections. The tempo is marked 'Adagio (ma non troppo)' and the performance instruction is 'Soloregistrierung'.

Example. 138

Example 138

The musical score for Example 138 is written for piano and cello. It consists of two main sections, A and B. Section A is marked with a large 'A' and includes a 'cresc.' (crescendo) marking. Section B is marked with a large 'B' and includes dynamic markings 'ff' (fortissimo) and 'mf' (mezzo-forte). The piano part is written in treble clef, and the cello part is written in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

highly typical of the German influence upon twentieth century counterpoint.

The expansion or contraction of the intervallic shape or content of a melodic line is another important means of development and variety for the composer. An illustration of this technique is found in the return of section A in the Intermezzo (see Example 138a). In the bass line at A' the intervallic content consists of one half step, two whole steps, and a perfect fourth. The Grundgestalt itself consists of three whole steps and a minor third. Thus the basic motive is similar in contour but different in intervallic content. Although considerable expansion and contraction of intervals may alter the exact melodic character of the motive, nevertheless the general shape or feeling of the original melodic contour will persist. This musical phenomenon, while not an invention of our century, has been exploited more fully in our time than before. As analyses of Hans Keller have shown, however, various compositional practices generally attributed to the twentieth century may be found in classical works. A case in point, regarding such techniques as permutation and interversion, is the Mozart Piano Concerto, K. 491, wherein the first theme of the Rondo is somehow a sophisticated deviation of the first theme of the first movement. Such comparisons should indicate the bond of unity existing between classical and contemporary music; the Genzmer work is then a good example for enlightening the above comparisons. It is common for

musicians to observe aesthetic similarity between melodies without realizing the compositional techniques that lead to these relationships. The discussion of such techniques is then an important purpose in the analysis of all music.

The final section of the Intermezzo presents another technique of melodic variation--the additive and omission procedure. Herein the composer adds notes not in the original melodic design or omits some of the original tones. This treatment is a simple, effective means of disguising the presence of the Grundgestalt, in order to avoid the appearance of overemphasizing it (see Example 138b).

Rhythmically the figure in the first bar of the Intermezzo--dotted eighth followed by two thirty-seconds--is a rhythmic germ for this movement. This pattern constitutes the foundation for treatment of rhythms in the A sections, in contrast to section B, where it is avoided.

Unlike the styles of French organ composers such as Alain, Demessieux, Dupré, Duruflé, Langlais, and certainly far from that of Messiaen, this composer's style may be compared closely to that of Fauré and Poulenc, who have, of course, written much less for organ than the other composers. It is interesting that Genzmer emulates Fauré and Poulenc rather than the French organists. The harmony of the movement bears strong resemblance to the harmonic warmth, lushness, and fullness of Fauré, particularly in his piano works and in the piano parts of his art songs. With proper registration this is an appealing harmonic idiom for the

organ.

The pleasant lyricism of this movement is highly reminiscent of Poulenc's art songs, those of Fauré, and also the sonatas of Hindemith for oboe, flute, and bassoon. Indeed a strong relationship is suggested here because of the registration requested for this piece--a lyrical solo stop. With the use of a solo stop such as a good oboe, the lyrical qualities of the work are evident; the style then seems similar to that of Fauré, Hindemith, and Poulenc and is quite pleasing and effective for organ. The composer's conception of the organ as a lyrical instrument is refreshingly different from that of many contemporary organ composers, who possibly consider lyrical writing unsuitable or trite for the organ, although this idea is untenable. The organ can actually succeed admirably as a lyrical instrument with the proper use of solo stops, as long as the composer remembers that these in no way should be regarded as exact substitutes for their real orchestral counterparts.

The last eight bars of the piece reveal a harmonic influence of Gershwin in the abundance of seventh, ninth, and eleventh chords. This harmonic idiom contrasts greatly from that of Langlais, Vierne, and other French composers, who always have preferred more extreme chromaticism and greater use of standard altered chords. The similarity to Gershwin may also be noted in many works of Sowerby, who prefers the former harmonic idiom usually to that of the French composers. Thus, this work represents a third stream in

harmonic thinking in organ literature. Most composers have followed either the excessive chromaticism of the French school or the more dissonant, linear harmonies of Hindemith and the German post-Hindemith school. Genzmer, in his use of seventh, ninth, and eleventh chords, in a lush, warm harmonic idiom, makes a third harmonic category, in considerable contrast to the other two streams. His attitude forms a welcome element of harmonic variety in organ music.

The final movement, a fugue quite similar thematically, in a rambling manner, to those of Mendelssohn for piano, continues to stress the importance of unity from the original melodic motive. In the Grundgestalt originally the first note is a fifth from the last, and in this fugue, the head of the subject is based on a fifth. Such similarity in melodic content is too striking to ignore. The fugue has no regular countersubject but instead utilizes the tail of the subject as a motive that occurs frequently throughout the piece (Example 139).

At the end of the exposition the pedal part, at this point a free "filler" voice, uses melodic motives taken from the middle section of the subject, which is quite long and angular. ~

Although the first episode appears to have no relation or similarity to the exposition, unity is indicated by the frequent stress on the interval of a fifth. The fifth is the only musical element in common, however, and no other factor bears resemblance to the exposition. The second

Example 139

Ruge

Moderato

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The key signature is B-flat major (two flats). The score is divided into three systems. The first system begins with a 'mf' (mezzo-forte) dynamic. The second system also begins with a 'mf' dynamic. The third system begins with a 'f' (forte) dynamic. The music consists of eighth and sixteenth notes, with some measures containing triplets and slurs. The key signature has two flats (B-flat and E-flat).

exposition introduces the basic first movement motive in melodic inversion, combined with subject strettos at the fifth (Example 140).

Following the next episode, which is almost identical to the first, the subject occurs in stretto with its own melodic inversion, leading to the final section and coda, consisting of successive stretto appearances that emphasize sonorities and tonalities closely related to the tonic of F. The fifth abundantly shines forth as the guiding motive of the entire composition (Example 141).

In referring to the importance of the fifth, it is interesting to note that the fugue subject is one that would ordinarily take a tonal answer but instead has a real answer. The I-V design of the subject, usually answered by V-I, is instead answered by a real answer at the fifth below. Thus the necessity for tonal answers no longer exists in twentieth-century music. This is another significant contribution toward the expanding tonal horizons of contemporary music, as exemplified by this fugue of Genzmer.

Regarding a general tonal design for the whole work, one will observe that the Prelude, centered around C, serves as a dominant structure for the other two movements, which center around F. Since the work is called Tripartita in F, it is notable that the Prelude is really a tonal introit to the following movements. Also interesting is that the dominant chord within the tonality of the Fugue is openly stressed, especially in the episodes of the Fugue. In

Example 140 *821

The musical score is written for piano (p) and violin (v). It consists of four systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The tempo is marked *p leggiero* and the time signature is 8/8. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system includes the tempo marking *p leggiero* and the time signature 8/8. The second system includes the tempo marking *p* and the time signature 8/8. The third system includes the tempo marking *p* and the time signature 8/8. The fourth system includes the tempo marking *p* and the time signature 8/8.

*oder 8/4, 11/8

Example 141

The musical score for Example 141 consists of three systems, each with a piano (p) and violin (v) part. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1: The piano part begins with a dynamic marking of *p* (piano). The violin part enters with a melodic line. A first ending bracket is present in the piano part, leading to a repeat of the previous phrase.

System 2: The piano part has a dynamic marking of *f* (forte). The violin part continues its melodic development. A second ending bracket is present in the piano part, leading to a repeat of the previous phrase.

System 3: The piano part has a dynamic marking of *f* (forte). The violin part continues its melodic development. A first ending bracket is present in the piano part, leading to a repeat of the previous phrase.

contrast, the dominant within the Prelude and Intermezzo is carefully avoided.

The alternating stress and avoidance of the dominant sonority lends tonal variety to the three movements, individually, and in relation to each other, as members of the Tripartita. Genzmer's treatment of the dominant factor is also a means of avoiding hackneyed harmonic progressions, excepting the final chords, which are somewhat trite (Example 142). His attitude toward the dominant results in a tonal fabric still quite conservative, but at the same time distinctively removed from traditional tonalities in music of the standard repertory.

One may sum up the Tripartita by suggesting that this work may become a sort of "Ludus Tonalis" for organ. Genzmer's conceptions of melody, harmony, tonality, form, and technical craftsmanship stand as a tribute to the efforts and achievement of the composer's teacher, Hindemith.

Otto Luening (1900-)

Fantasia for Organ, 1963

Otto Luening's Fantasia for organ is a splendid example of American musical synthesis. A multitude of influences from many sources exhibits the composer's ability to amalgamate various stylistic streams of our time. Luening's approach is beyond that of simple, conservative traditionalism; rather his attitude leans toward the careful selection

Example 142

and amalgamation of many individualistic ideas and streams.

The flavor is unmistakably modal, showing preference for the intonations of the second and eighth Psalm tones. The rising fourth, always characteristic of both second and eighth Psalm tones, appears frequently in the melodic design of phrases throughout this work (Example 143). The mixed-mode idea, highly characteristic of this work, is a favorite device of many contemporary composers and finds special appeal for American composers in particular. An attractive feature of mixed-mode procedure is that it enables a composer to create a quality that is neither tonal nor atonal, avoiding banality and harshness at the same time. This is a noticeable characteristic of Luening's Fantasia.

Like several other American composers, particularly Ives and Thomson, Luening is influenced considerably by the American gospel hymn. This is partly a result of his activity in arranging collections of gospel hymns edited by Homer Rodeheaver for exportation to Japan, revealed in an introduction to this work. The effect of Luening's association with the American gospel hymn is readily seen in his frequent use of the fourth motive, especially with a passing note in between. This melodic pattern, exactly the same as the intonation of Psalm tones two and eight, appears often as the beginning notes of many gospel hymns. A few hymns that exhibit this characteristic are the following: How Firm a Foundation, More About Jesus, Brethren, We Have Met to Worship, and I Will Arise and Go to Jesus. The historical

Example 143

FANTASIA

OTTO LUENING

Allegro moderato

Manual

Pedal

First system of the musical score. The Manual part (treble and bass staves) and the Pedal part (bass staff) are shown. The Manual part includes a treble staff with a melodic line and a bass staff with a supporting line. The Pedal part starts with a single bass staff. Dynamics include *poco rit.*, *f*, *mp cresc.*, *p cresc.*, and *p*. The tempo is marked *Allegro moderato* and *a tempo*.

Continuation of the first system. The Manual part continues with the treble and bass staves, and the Pedal part continues with the bass staff. Dynamics include *f* and *p*.

background of these patterns is easily attributed to the Psalm tones previously noted, although this comparison may seem unusual. Indeed it is seldom observed by historians that gospel hymns and much early American music possibly exhibit an influence of liturgical chant designs. Actually, many simple melodic motives in gospel hymns are identical to those in liturgical chants. The Luening Fantasia is probably more strongly influenced, however, by the musical material of American hymns, such as those of Bliss, Crosby, McKinney, and Sellers, rather than by the heritage of Psalm tones. Also one may consider the early American tunes of Billings, Hewitt, and Hopkinson as wellsprings for Luening's composition.

Efforts to make good musical use of these sources may also be observed in other contemporary American composers, notably Becker, Cowell, Gershwin, Ives, Ruggles, Thompson, and Thomson. Luening's attitude regarding the use of this material differs considerably from other composers. His is a somber, serious view toward this particular ethnic source, whereas the attitude of composers such as Ives and Thomson, like Satie, utilize the source with a humorous, satirical outlook. Luening is to be admired for his attempt to employ American ethnic material in a serious manner. His fusion of gospel hymn-tune fragments results in a well-balanced musical work of aesthetic appeal and solid craftsmanship.

The mixed-mode flavor of the Fantasia contains another strongly American element, this being the flat-seventh note

of a scale used for a non-cadential melodic design (see Example 143). The melodic use of a flat-seventh is of course strongly suggestive of Blues and Negro jazz music. The sensuous quality effected by the flat-seventh is noticed throughout the main thematic material of this work. Characteristic of the melody content is a tuneful sound reminiscent of Gershwin and also quite similar to many "popular" songs of the last thirty years.

Important in the discussion of ethnic background is the fact that America, meaning the United States, needs a composer having the objectives and abilities of Bartók. An American Bartók, as it were, would employ, as both a musician and a scholar, the vast sources of musical materials that lie rather undeveloped in the backgrounds of American musical culture. Great opportunities lie ahead for composers who will take the legacy of American musical elements and convert them into good musical creations. Some composers, as indicated earlier, have already used these sources, but the supply has by no means been exhausted.

In the abundance of multi-directional influences found in the Fantasia, Luening favors a conservative synthesis of compositional ideas and reveals that he, like many American composers, is guided by neo-classicism. Oddly enough, Luening's main activities recently have made him famous as an experimenter. Working with Ussachevsky he has sparked a keen interest in tape music and all sorts of developments in the field of electronics in music. Yet when this seemingly

avant-garde thinker turns to composing, he produces a musical style that is hardly avant-garde but rather is traditional in the neo-classical fashion of Barber, Copland, Hindemith, Piston, and Schuman, who are the guiding lights of contemporary American neo-classical ideas.

The varied background of Luening as a teacher of young composers has enabled him to develop a broad, catholic taste for many styles. As a teacher he has been widely respected for his ability to adjust his own personal viewpoints in such a way that his students are not smothered by compositional bias or extremism. One may thus infer that Luening as a composer and teacher is equally versatile and that his greatest contribution may well be seen in his influence upon younger composers today; and one may say that this aspect of his activity has been really more important in some ways than his widely known experimentation with electronics, although many musicians of the present time would challenge this obviously debatable issue.

Luening's Fantasia is illustrative of his avoidance of large, lengthy forms and movements. This trait is a salient feature of twentieth-century attitudes and is quite opposed to the dramatic and gargantuan productions of the late nineteenth and early twentieth centuries. Rather, Luening's preference is toward brief, terse, compact, and economical writing. Within every phrase, this composer shows some compositional device that is familiar and discernible but always proceeds to new technical developments before his

constructions become too obvious or trite. This idea is an indication of continuous variation in compositional activity, a characteristic of all great musical masters.

The composer's choice of a sectional formal plan allows constant change, variety, and contrast, and this may also be compared to the practices of Schoenberg in his earlier serial works.

The rhythmic treatment of this piece is unusually interesting. To the analyst, the rhythmic development of the Fantasia is perhaps its most important characteristic. To the performer, the main difficulty of the piece lies in its rhythmic complexity. As an overall view, rhythmic procedures progress in this work from the simple to the complicated as the music surges forward. Through this energetic rhythmic development the tension and excitement of the work mount steadily, increasing toward the end (Examples 144, 145 and 146). Thereby the comprehension of the piece to the listener is taken into consideration by the progression of formal elements from the simple to the complex. The orderly design of the work enhances the listener's interest.

Meter changes, although frequent, do not dictate any certain rhythmic feeling because of the complex patterns and mercurial effect of the rhythmic texture. For example, the meters $3/4$, $6/8$, $4/8$, and $3/8$ occur in succession, but there is no noticeable change in rhythmic feeling. As in much contemporary music, meters here are used merely for convenient limitation and arrangement of the patterns involved

Example 144

poco mosso

ff

ff

poco meno

poco rit.

Allegro moderato

p

p

The musical score for Example 144 is written for piano and string ensembles. It begins with a piano part marked *poco mosso* and *ff*, featuring a melodic line with a large slur. The string part is marked *ff* and consists of sustained chords. The tempo then changes to *poco meno* and *poco rit.*, with the piano part becoming more complex and the strings providing harmonic support. The final section is marked *Allegro moderato* and *p*, showing a more active piano part and sustained string chords.

Example 145

The musical score for Example 145 is written for piano and violin. The piano part is in the upper staves, and the violin part is in the lower staves. The score is divided into two systems.

First System:

- Piano Part:** The first staff begins with a piano (*pp*) dynamic and a *legato* marking. It features a series of triplet eighth notes. The second staff continues with triplet eighth notes, marked *pp legato*. The third staff shows a crescendo (*cresc.*) and triplet eighth notes.
- Violin Part:** The first staff has a *pp* dynamic and a *legato* marking. It features a series of triplet eighth notes. The second staff continues with triplet eighth notes, marked *pp legato*. The third staff shows a crescendo (*cresc.*) and triplet eighth notes.

Second System:

- Piano Part:** The first staff begins with a *poco rit.* marking and a *ff* dynamic. It features a series of triplet eighth notes. The second staff continues with triplet eighth notes, marked *mp*. The third staff shows a *Moderato* tempo change and a *mp* dynamic. The fourth staff continues with triplet eighth notes, marked *mp*. The fifth staff shows a *cresc.* marking and triplet eighth notes.
- Violin Part:** The first staff has a *pp* dynamic and a *legato* marking. It features a series of triplet eighth notes. The second staff continues with triplet eighth notes, marked *pp legato*. The third staff shows a crescendo (*cresc.*) and triplet eighth notes.

rhythmically. Especially significant is the use of 6/8 meter. According to the composer's indications for tempo and the feasible speed appropriate for performance, it is observed that 6/8 meter here has no similarity to that in older music. A feeling for either two or six is absent, although rhythmic patterns are arranged into six groups. The use of meter is simply a means of convenient grouping of rhythmic patterns and means nothing else.

Earlier it was pointed out that the Fantasia was very sectional. This suggests the need for cadences to terminate each section. The cadences are easily detected, and, like Hindemith, often involve major chords or some familiar tonal resolution. One should also observe the polychords after poco meno (see Example 144). The final cadence of the work is an embellished modal cadence, dorian in its use of whole step progressions in the top melodic voice. This cadence recalls the importance of mixed-mode flavor, derived from fragmentation of the second and eighth modes, giving prominence to the interval of a fourth, seen so often in this work (Example 147).

In texture the piece shows interesting contrast in various parts. At first a mild homophonic texture is apparent, with an overall chordal effect and little contrapuntal emphasis. The middle section, Moderato, changes to a contrapuntal texture of canonic and imitative design.

The Quasi Cadenza section is rhapsodic and wandering, possibly suggesting for registration a pastoral flute solo

stop. The section is most lyrical in its melodic texture. The last section returns to an imitative passage, one modal melody chasing another in a suggestion of fugato treatment.

The Fantasia is a splendid example of contemporary American musical amalgamation in its collection of stylistic qualities from native American ethnic sources. This characteristic is especially attractive. Luening's composition should be taken as an example for emulation by other American composers in the use of ethnic musical materials.

Jan Mul (1911-)

Choral Joyeux, 1956

Typical of contemporary descendants of Vierne is the Dutch composer Jan Mul, whose 1956 work, Choral Joyeux, continues the pianistic-orchestral organ style of the French school of the early twentieth century. This composition, although idiomatic and attractive, represents the efforts of many contemporary organ composers who are really only re-writing the styles of previous composers. This is not to say that the music of such composers is poor, but that it is not a significant contribution to advanced contemporary trends. In general, Mul's style in this work is characterized by chromatic harmony, an overall homophonic texture, use of much thematic material in the pedal, traditional sense of tonality, and long flowing, scale-like phrases. This style is most effective on a large French organ.

The title, Choral Joyeux, refers to the famous Easter hymn, O filii et filiae, and this melody is the germ motive for the entire composition. At the beginning, a hint of the theme occurs in the top voice of the first two bars. The composer leads up to the complete statement of the chant by subtle variation on fragments of the theme, a procedure commonly found in many contemporary works, as well as in older nineteenth-century compositions (Example 148).

In true French organ style, the chant is stated fortissimo in the pedal in its first full introduction, reminding one of the organ music of Boellman, Guilmant, and Widor (Example 149).

An important observation from the beginning is the frequent repetition of previous musical substance, a characteristic common to French organ style but generally avoided in contemporary German organ composers. Too much repetition has often been discouraged as a result of Schoenberg's influence.

The second section is the beginning of more involved structural activity. Hemiola occurs between top and lower voices, a combination of 3/4 and 6/8 rhythms. At the same place, a canon at the fifth on the chant melody is seen between pedal and left hand (Example 150).

The Adagio section is inserted for contrast to the preceding and superceding areas based on the Easter plainsong. This section, which extends to the following pedal solo, shows the same procedure as the beginning of the work--the

Example 148

aan Wonder Paap *Chorus joyous* *J. Mul*

Jessie Lobo

The musical score is written on five systems of staves. The first system shows the title and composer. The second system begins with a piano introduction marked 'f' and a vocal line marked '(P.P)'. The third system continues the piano part with triplets and a vocal line. The fourth system features a piano part with triplets and a vocal line marked 'somede'. The fifth system concludes the piece with a piano part featuring triplets and a vocal line.

Copyright 1957 by Donemus Amsterdam

786.8

M889c.

Example 149

Handwritten musical score for Example 149, consisting of four systems of staves. The notation includes piano (p) and violin (v) parts, with various musical notations such as notes, rests, and dynamic markings.

The first system shows a piano part with a treble clef and a key signature of one sharp (F#). The piano part features a series of eighth notes and sixteenth notes, with a dynamic marking of *p*. The violin part is written in a higher register, also featuring eighth and sixteenth notes, with a dynamic marking of *p*. The system concludes with a measure marked *p. 7*.

The second system continues the piano and violin parts. The piano part includes a dynamic marking of *ff* (fortissimo) in the final measure. The violin part features a series of eighth notes and sixteenth notes, with a dynamic marking of *ff*. The system concludes with a measure marked *p. 82*.

The third system shows a piano part with a treble clef and a key signature of one sharp (F#). The piano part features a series of eighth notes and sixteenth notes, with a dynamic marking of *pp* (pianissimo). The violin part is written in a higher register, also featuring eighth and sixteenth notes, with a dynamic marking of *pp*. The system concludes with a measure marked *p. 82*.

The fourth system continues the piano and violin parts. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the final measure. The violin part features a series of eighth notes and sixteenth notes, with a dynamic marking of *mf*. The system concludes with a measure marked *p. 82*.

Example 150

The image displays a handwritten musical score for Example 150, organized into four systems of staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble staff with many beamed notes and a bass line with chords. The second system includes a 'hammer' marking above a note in the treble staff and an '8' marking below a note in the bass staff. The third system continues the melodic and harmonic development. The fourth system is marked with a Roman numeral 'II' at the beginning, indicating a second ending or a new section. The handwriting is clear and professional, typical of a composer's manuscript.

clever suggestion of the chant melody by use of fragments of it (Example 151). The following entry of the melody in the pedal gives the chant a new quality by differing the rhythmic design. The manual parts accompany in parallel octaves, indicating a rather shallow contrapuntal creativity (Example 152).

The episode following, without pedal, makes abundant use of invertible counterpoint and leads to the concluding section, which features more dissonant chords than any previous passage (Example 152). The final chords are constructed by means of superimposed major triads, the root of each chord being a tritone apart from the root of the chord imposed upon it (Example 153).

Concluding remarks should stress that this work is illustrative of the transparent, harmonic counterpoint that characterizes much French organ music of the preceding as well as the present century. The musical effect of this piece will largely depend upon the quality of organ tone and registration. Though not a gem of structural craftsmanship, this work is, however, a useful addition to the repertory. The work suggests that many organists are not ready to accept music as advanced as that in other musical circles.

Daniel Pinkham (1923-)

Suite for Organ, 1952

Daniel Pinkham's Suite for Organ illustrates admirably

Example 151

The musical score for Example 151 is written in a single system across four systems of staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system of staves (the first two systems of the page) shows a complex melodic line in the upper voice, with a second voice in the lower voice. The second system of staves (the third system of the page) features a similar melodic line, with a 'simile' marking indicating a similar pattern. The third system of staves (the fourth system of the page) shows a melodic line with a 'rit.' marking, indicating a ritardando. The fourth system of staves (the fifth system of the page) shows a melodic line with a 'rit.' marking, indicating a ritardando. The score is written in a single system across four systems of staves.

Example 152

The musical score for Example 152 is presented in three systems, each consisting of a piano (p) and violin (v) staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes a tempo marking of $\text{♩} = 50$ and a dynamic marking of (p, p) . The second system features a section marked with a Roman numeral III . The third system also includes a section marked with a Roman numeral III . The score is written in a clear, legible style with standard musical notation, including notes, rests, and articulation marks.

Example 153

The image displays a handwritten musical score for Example 153, organized into four systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and dynamic markings.

- System 1:** Features a melodic line in the upper staff and a more rhythmic, possibly arpeggiated, line in the lower staff. A *p* (piano) dynamic marking is present in the lower staff.
- System 2:** Continues the melodic and rhythmic patterns from the first system.
- System 3:** Includes the instruction *plus large* (written as *plus large*) above the staff. The notation shows a continuation of the musical themes.
- System 4:** The final system, concluding with a double bar line. It includes a *ff* (fortissimo) dynamic marking in the lower staff.

one of the better trends in contemporary American music. The work should be taken as an outstanding example of the amalgamation of many compositional ideas. The Suite is thoroughly idiomatic for the resources of almost any organ, regardless of type or size. Although this piece is fundamentally neo-Romantic, it is removed from commonplace banalities of nineteenth and early twentieth-century organ music, with the exception of the Toccata, which is just a bit too much like some of the familiar French "warhorses."

One of the most attractive qualities of the Suite is the mixture of tonal and modal colors (Examples 154 and 155). The Introduction has a signature of two flats and ends on an E-flat chord, implying the Lydian mode; but actually, the frequent appearance of minor sonorities, mainly E-flat major and c minor, indicates a tinge of Dorian mode. The best description would then be bimodal or mixed-mode.

In movement II the aeolian mode is strikingly beautiful and always clearly distinguishable. The occasional presence of a raised mediant in the melodic flow does not alter the original modal flavor, as this does not appear frequently, but adds a poignant color. The original mode is clearly established by a traditional modal cadence (Example 156).

The peculiar characteristic of the true Lydian mode--F-F, without B-flat--is the enchanting trait of the third movement, called Morning Song. The descending Lydian scale of both manual voices is imitated in the pedal a half step above, centering around F# rather than F. By so doing,

Example 154

E.O.S. Organ Library, N° 1423

SUITE FOR ORGAN

I

To Homer Wickline

INTRODUCTION

Daniel Pinkham

Maestoso (♩=60)

MANUALS *ff*

PEDAL *ff*

cedendo

senza misura, non allegro *poco accelerando*

mf

5 Tempo I°

ff

senza misura

Ritornello

© Copyright, 1952, by Daniel Pinkham
 © Copyright assigned, 1964, to E.C. Schirmer Music Co.
 For all countries

E.O.S. N° 1376

Example 155

¹⁰ Adagio (♩:69)

p dolce e legato

¹⁵

²⁰ *senza misura poco accelerando* *ancora più mosso*

rall.

dim. *pp*

Cresc.

Pedal: Soft 16' Bourdon *pp* uncoupled

E.C.S. N° 1976

786,8
P65s

Example 156

II

In Memoriam: Janet Fairbank

EPITAPH

Lento, mesto ed espressivo ($\text{♩} = 80$)

MANUALS

mf

PEDAL

5

10

(A)

(B)

15

E.C.S. N° 1976

Example 157

The musical score for Example 157 is written for piano and organ. It consists of four systems of staves. The first system (measures 1-10) is marked with a circled 'A' above measure 5. The second system (measures 11-20) continues the piano part. The third system (measures 21-30) features a circled 'B' above measure 25 and a circled 'C' below measure 28. The fourth system (measures 31-40) includes the tempo markings 'Ritenuito' and 'Maestoso' above the staff, and the instruction '(full organ + 16')' below the staff. Measure numbers 40, 45, and 50 are indicated at the beginning of their respective systems. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'ff'.

E.C.S. N°1976

Pinkham shows an influence of Prokofiev, who also combines similar tonalities a half-step apart (Example 158).

The Toccata is more tonal than all other movements, strongly centered around B-flat, with a center section in F. Interesting is the avoidance of the dominant throughout this movement, excepting the central section (Examples 159, 160 and 161).

Of special interest is the design formed by key signatures. The first and last movements have two flats but are not tonally identical, since I is mixed-mode and IV is major. Of similar design are the inner movements, both having a blank signature, one aeolian and the other Lydian. Variety is thereby achieved in the tonal pattern of this work.

Pinkham's preference for well-balanced formal plans may also be shown by comparing all four movements. Alternating sections form the basis for the design of each movement, and each represents a different procedure in using sectional treatment. The Introduction is a loosely constructed, quasi-rondo form: ABABCBA. The fugue is planned somewhat according to sonata or first movement form, with a digression representing the development and afterwards a recapitulation to the original exposition material. Although the fugue is less obviously sectional than are the other movements, it nevertheless shows a sectional plan in its alternating units of expository and episodic material.

Movement III is an appealing sectional design, possibly more clearly segmented into distinct units than all other

Example 158

III

To Ernest White,

MORNING SONG

Allegretto (♩=76).

MANUALS

p *legato*

5

pp

PEDAL

p

cresc.

10

mp

cresc.

15

cresc.

(A)

E.C.S. N° 1976

Example 159

80

mf *p* *p cresc.* *cresc.*

A 85 *mf* *dim.*

90 *p cresc.* *cresc.* *poco a poco* *poco*

B 95 *f legato*

100

E.C.S. N° 1976

Example 160

Poco ritenuto *Poco meno mosso* *Ritenuto*

mf legato ed espressivo

105 *Tempo I°* 110 **A**

mp *p* *cresc. poco a poco* *f* *p subito*

115 *Meno mosso*

pp

Poco ritenuto 120

ppp

E.C.S. № 1976

Example 161

IV

To Paul Callaway

TOCCATA

Allegro ($\text{♩} = 104$)

MANUALS
Man. I *f*

PEDAL

E.G.S. N° 1976

movements. The idea underlying the segmentation here is based on frequent tonal and harmonic changes. Almost every section indicates a different tonality, or modality, and a different harmonic flavor. Thereby the segmented quality of this movement is made more apparent than would otherwise be likely. The impression given to performer, listener, and analyst is analogous to a mosaic, in that all sections resemble small pieces that, when combined, form an entity. Because of the continuous flowing melodic patterns, always emphasizing Lydian qualities, the movement retains unity, and thus the segmented structural plan does not alter the smooth, ceaseless flow of the movement. Sectional designs have special appeal and validity for organ music, more so than for any other medium, for this structural plan allows points for registration changes, and operation of pistons, swells, and couplers. Even more important is the suitability of this form regarding the sustaining quality of organ tone. The organ is radically different from all other instruments in this respect. Interweaving polytextural changes of color, timbre, dynamics, and tone quality are not possible; rather, changes made are of a sudden, decisive kind--stops are added or subtracted, and this is the only real means of varying tone quality. This statement takes for granted that the swell box is a mechanically poor excuse for dynamic change. Pinkham, being an organist of considerable ability himself, has thus written music thoroughly appropriate to the limiting characteristic of the instrument.

The final movement, Toccata, sums up the procedures of sectional treatment in the Suite. The plan is ABACA, somewhat similar to simple rondo form--A representing the main Toccata theme, B an intermezzo section of smoother quality, and, C is a digression of triplet rhythm giving variety before the final return of the Toccata theme.

The melodic characteristics of the Suite are interesting in their deviation and dissimilarity. In the Introduction the bold Mendelssohnian pedal melody which opens the movement (see Example 154) is in great contrast to the Adagio melodic fabric in the middle section of the movement (see Example 155). The latter melody is quite athletic and less lyrical, showing larger skips and leaps.

Melodically the second movement has special appeal due to its special Aeolian flavor. The melodic line is long and wandering, nomadic in effect, and features a peculiar stress on a particular note in each phrase (see Examples 156 and 157). Stressing certain melodic tones is possibly an influence of Franck, who does this often.

Scalewise movement is the melodic characteristic seen most often in the third movement. Throughout the many sections, ascending and descending scale lines derived from the Lydian mode appear repeatedly (see Examples 159 and 160).

The Toccata is very idiomatic for the organ. The fabric is highly arpeggiated and resembles broken-chord technique. The middle section shows a different texture, quite lyrical, although containing some large leaps. The rather pianistic

quality of the Toccata indicates an influence of Vierne and Widor.

Perhaps the best aspect of Pinkham's work is its variety in harmonic treatment. Though not advanced in comparison to much harmonic treatment of contemporary composers, the work manages to display sufficient variety in harmonic technique to interest the analyst and enough traditional elements to interest the performer. The Suite is a superb example of combining old and new ideas into a setting neither trite nor controversial. A "bittersweet" quality permeates the composer's harmonic attitude. The term "bittersweet" implies a fusion of common and uncommon harmonic progressions, sonorities, and general harmonic color.

A favorite device of Pinkham is the addition or omission of tones. Often a tone is added to a triad to serve as a source of added color to the sonority. Likewise it is common to see the omission of a standard chord member--third, fifth, and sometimes root itself. This technique occurs frequently in the Suite (see Examples 156a and b, 157a and 159a and b).

The Adagio section of the Introduction is bitonal in several phrases, and this procedure is not found elsewhere in the Suite but is apparently inserted purely for temporary harmonic effect and variety (see Example 155).

An interesting harmonic feature is the occasional insertion of quartal structure within a fundamentally tertian texture. Whether the texture is primarily modal or tonal, the vocabulary is basically tertian. The infrequent quartal

structures usually appear at obvious places (see Examples 157b and c, 158a and 160a).

A few arpeggiated figures in the Introduction are tone clusters, but actually fall into a class with chordal structures showing additive note technique. Clusters are rare and do not appear after the first movement, if they really exist at all (see Example 154).

The Epitaph, movement II, is a more involved movement regarding harmonic technique and is more advanced and interesting to the analyst. Although not so labelled, this movement is a fugue; moreover, the practice of omitting names of formal designation such as fugue, rondo, or passacaglia, is another contribution of twentieth-century composers. As said earlier, the movement is definitely Aeolian, regardless of the presence of many standard progressions of tonality. However, the abundance of tonal progressions does not radically alter the Aeolian quality, anyway, for the latter is always insured by whole-tone cadences. Within the body of a section, progressions are more tonal than modal, but the underlying modal feeling remains. Extremely fast harmonic rhythm is typical of this movement, showing chord changes on every half beat or oftener. The unusual rapidity in harmonic rhythm often obscures the actual simplicity of chord progression and effects a sound much more intriguing than would result from slow harmonic rhythm of the same chords.

Of considerable attraction is the "crisscross" technique in the harmony of this movement. Although the procedure

appears later, it is more strongly emphasized in this movement. "Crisscrossing" is the exchange of two essential chord tones in two adjacent sonorities (see Example 156a and b). Thereby the root, third, fifth, etc., of the first chord will be in the second chord, and conversely. If two chords, d-f-a, and c-e-g, are adjacent, then, it is common to find f in the c triad and e in the d triad. This process usually occurs on a strong beat, and is avoided at cadence points, where whole-tone modal cadential treatment prevails. This technique is a simple, effective means of achieving a sonorous harmonic effect that is considerably more advanced in sound than in practice, and more so to the ear than the eye. The procedures encountered in the Epitaph lend greater harmonic variety than other harmonic techniques in the Suite.

The third movement is more conventional in harmonic treatment than the preceding piece and is heavily influenced by major French organ composers--Guilmant, Mulet, Vierne--and also by Les Six. A great amount of octave doubling and parallel octaves also indicates influences of Franck organ works, which often show an overuse of octave doubling. A case in point is the B minor Chorale, in which the pedal part follows the lower left-hand voice in parallel octaves very often throughout the piece. This practice as used by Pinkham somehow adds a shallow harmonic flavor to the third movement and borders on banality to some degree. A conventional harmonic color is further emphasized by slow harmonic rhythm, directly opposed to that in the preceding movement.

Pinkham also employs parallel first inversion chords, wherein the progressions are a half-step apart in each voice (see Example 159).

The insertion of quartal elements is less common in this movement, the texture being fundamentally tertian. Only occasionally will quartal elements appear and then usually at cadences.

Chord spelling as a rule follows vertical thinking although some free spelling of a more contrapuntal nature may be seen here and there. Pinkham's techniques for avoiding obvious banality include the stress of successive non-harmonic tones on strong beats, which obscures the harmonic progression somewhat. Thus, a succession of conventional sonorities sounds less conventional by means of abundant non-harmonic tones.

The Toccata concludes Pinkham's Suite with a witty, tongue-in-cheek harmonic idiom, possibly intended to hearken back to the banality of French organ music of the earlier part of this century (Examples 161 and 163a). At first the Toccata seems to be a slip in compositional behavior, but is more likely a humorous attempt at musical satire. The texture indicates a static B-flat tonality, but the middle section of the movement (Example 162) indicates a return to the harmonic treatment of the second movement, which is probably the best illustration of Pinkham's harmonic practice.

The conclusion of the Suite, showing a return to the humor of the Toccata's main theme, offers a happy, carefree

Example 162

45
Man. III

p legato

50

55

60

65

E.C.S. N° 1976

Example 163

Man. I

135

140

dim. poco a

poco

p Man. II

simile

145

150

E.C.S. № 1976

ending to this work--probably one of the best for organ by
an American composer.

CHAPTER IV
ANALYSIS OF SYNCRETISTIC COMPOSITIONS

Joseph Ahrens (1904-)

Verwandlungen I, 1963

Verwandlungen I is one of Ahrens' latest organ works. It is a set of variations based throughout on twelve-tone serial technique.

An introductory comment by the composer states his desire that the work be played as one whole entity and not in parts (Example 164). The work is one of the more advanced and daring attempts toward a newer idiom for the organ, both in structure and in sound. Accidentals apply only to notes immediately following them, and no bar lines are used. Instead he uses the pausa minor, a small line through two spaces on a staff to indicate the completion of a metamorphosis of the row. A line through the whole staff is called pausa major, indicating the completion of four metamorphoses. These sectional markings in no way give a feeling of natural bar lines or pauses in the ordinary sense.

Conceived along the same lines as Stockhausen's Pieces for Piano XI, these variations should be arranged in any order to suit the performer's desires, according to the composer's introductory remarks. Sections are considered those parts concluded with a pausa major. The composer's

Example 164

12-7

Theme :



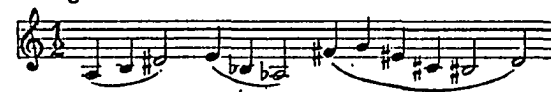
Retrograde :






Inversion :



Retrograde inversion :



This theme is first developed in four metamorphoses of each of the twelve keys and then given form by a free variation of the thematic material.

A *pausa minor*  indicates the completion of a metamorphosis, and a *pausa maior*  the same in the case of four metamorphoses of one key. These sections are usually short and can be played singly during the service. The *finalis*  shows that the metamorphoses of one or more keys make up a self-contained form that can again be played separately.

Nonetheless, the work is primarily intended for performance as a whole.

The performer is also welcome to arrange the sections between one *pausa maior* and the next in an order to suit himself.

Accidentals apply only to the note immediately following.

The registration and metronome indications are only suggestions, and a performer may follow his intuition if he does not lose sight of the form of the work.

Joseph Ahrens

suggestion to rearrange these sections is an avant-garde idea now developing in organ music for the first time. The spirit here indicates aleatory in suggesting a free choice in arranging the sections. Thus this piece is a very rare example of aleatory thinking in the field of contemporary organ literature. Performing such a work should be the task and adventure of those interested in daring efforts with the most conservative of musical areas, that of organ music.

Metronome indications are to be taken as suggestions only, and no registration marks are given. Instead, Ahrens merely requests a certain dynamic level. One might desire more specific registration, but this is probably left out because of the variance that occurs in organs and their specifications.

Throughout the entire work, Ahrens uses octave doubling between the hands (Example 165). This practice takes his use of serialism away from the stricter methods of Schoenberg and allows a more transparent texture, one that avoids density, making for easier performing and listening. Serial works that use octave doubling, such as in late Schoenberg and in the Berg Violin Concerto, often show a leaning toward tonality. The avoidance of octave doubling is, moreover, of prime importance in early serial works that tend to avoid tonality. The use of octave doubling is especially significant in organ music because of stops and couplers that produce sounds beyond the note actually played. These may add several octaves, above or below, to the written notes.

Example 165

Verwandlungen I für Orgel

Joseph Ahrens
1963

♩ = 54

ff Thema auf e

mf **Cresc.**

ff **p** **pp**

A

Cresc.

Thema auf gis

Organ music is indeed rarely played on eight foot tone alone.

In using this doubling Ahrens is actually writing only two part counterpoint. Because of the doubling in organ registration, the sound will of course be much thicker than it appears on the page. And due to the sustaining, unvarying qualities of organ tone, the harsh clashes of certain intervals will sound denser than two part writing would otherwise.

From an analytical point of view the use of twelve-tone serialism in this work may be considered quite elementary. Ahrens' manipulation of the row is always easily seen and very obvious; seldom is a great amount of imagination found in his handling of the technique. Serial treatment here is rudimentary in view of the great possibilities and previous accomplishments within serialism.

Perhaps the shape of the row itself is the composer's best procedure in serial treatment, since it seems that the melodic and rhythmic shaping is carefully worked out regarding symmetrical formations (see Example 164).

The angular leaping quality of the row is distinctive in sound on the instrument. Also important is the constant variety achieved from row transposition to different keys throughout the work. Transposing the row continuously provides the ever-changing harmonic quality of the work. More important yet is the shifting of harmonic idioms, the stress on free tonal thinking, and the avoiding of commonplace tonal elements. Regarding row formation, one will observe that the second group of three notes is a melodic inversion

of the first group of three. This aspect of semi-combinatoriality is useful in producing variety in serial treatment. Ahrens uses this means of serial variation in the mixing of chordal elements, the formation of sonorities, and changing of melodic shapes from one section to the next. This organization of pitches offers a great boost to the otherwise very commonplace serial design of this work. The inversion procedure also lends a lyrical flavor to the row and improves its melodic fabric.

Ahrens' rather simple use of serial technique may suggest that organ composers, as well as many others, may have not yet mastered the many ramifications of serial procedures. But, nevertheless, the venture of an organ composer into this field is still rather a new experience, and many organ composers up to the present time have preferred to avoid serial techniques, on the false assumption that anything serial will produce thoroughly cacophonous sounds.

Ahrens states the forms of the row in the order O, I, R, RI, and this order is repeated throughout the composition. Permutation and fragmentation of the row occur often in numerous instances throughout (Examples 165 and 166).

Another significant observation concerning the row itself is that C major tonality is implied by the row's rhythmic shape, since the longer note values stress c-e-f-g. C tonality as such and C cadences are, however, avoided in this work, except for the final chord, which is c-g, doubled in open fifths. The return to this sonority reminds one

Example 166

rit.

$\text{♩} = 40$
1. 2.

Thema auf d
II - Oberton
+ Nassat 22 $\frac{1}{2}$

(A)

$\text{♩} = 50$

mf Thema auf eis

(B)

rit.

(C)

rit.

The musical score consists of three systems of staves. The first system is marked with a tempo of 40 and includes a 'rit.' (ritardando) marking. It features a melody with triplets and a bass line. The second system is marked with a tempo of 50 and includes a 'mf' (mezzo-forte) dynamic. It features a melody with triplets and a bass line. The third system is marked with a 'rit.' (ritardando) marking and includes a 'rit.' (ritardando) marking. It features a melody with triplets and a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings.

that unity usually pervades serial music but that the degree of unification depends on each particular composer.

Expansion and extension of musical material by row fragmentation can be seen as an important means of lengthening this work. For example, Ahrens gives three notes of the row beginning on e#, then gives the three in retrograde two bars later, lengthening the work by simple row fragmentation (see Example 166a and b).

Also interesting is the presence of hocket-like procedures. This gives more variety than would exist otherwise. For example, one section (pausa) will be identical to the preceding except for the use of rests. A new sound is also the result of this practice. There is similarity to pointillism in the use of rests, as the frequent appearance of rests corresponds to a texture often resulting from pointillism (Example 167a).

The composer has shown an interest in getting certain sonorities at the first by the permutation of the row. For example, the beginning of the piece shows that the original order c#-b#-d has been changed to b#-d-c#, presumably to arrive at a certain interval, in this case a fifth, with f# in the bass and c# in the manuals. This progression thus forms a cadence that is repeatedly imitated throughout the work by transposition to various keys and by subtle variation (see Example 165a).

Many organists question the preference of some contemporary composers for writing free rhythm without a sense of

Example 167

A

Thema auf fisis

rit.

B

I. Rohrflöte 8'

II. Gedackt 8'

Rohrflöte 4'

Trem.

Thema auf his

16' 4'

beat feeling. Since a real accent or impulse of any kind is really impossible on the organ, free rhythm and meter makes audible comprehension more difficult. This work by Ahrens is an example of free rhythmic style that seems to flow endlessly. The fact that rhythmic patterns grow from small to large as the piece progresses is a sign that the composer is possibly aware of the difficulty in comprehending his free rhythm style on the organ.

No comment has been made in the introductory notes concerning freedom of rhythmic interpretation, and it is assumed that all rhythms are to be played strictly as they appear. However, the impression after playing this work is that the rhythmic patterns may only approximate the flowing quality that characterizes this work. The fact that aleatory has been suggested earlier in the suggested rearrangement of divisions implies that a free attitude may also exist regarding rhythmic interpretation. It is the considered opinion of the writer that freedom may exist in the rhythmic interpretation of this work and that one may not proceed exactly by the patterns as written down specifically in this composition. The piece definitely takes on a much more musical feeling if the attitude toward rhythm is very flexible.

In referring to the flowing, somewhat floating quality of this work, one should consider the vocal works of Ahrens. As with many other German organ writers, his vocal works present their influence in his organ works, indicating the historical bond between vocal and organ music, since early

organ music was actually vocal music arranged for the organ.

An interesting canonic development lends contrapuntal vitality and a smoother sense of flowing polyphony (see Example 167b). Furthermore, the linear aspect is stressed by enharmonic spelling, showing a preference by the composer for free harmonic procedure, as well as independence of each voice (Example 168a).

Free melodic inversion, or interversion, occurs as a matter of variety and textural change. The sense of inversion is present, although the process is precisely note-for-note (Example 169a).

Simple transposition of sections to various key centers provides considerable material for expansion (Example 169b).

The ending passages show the use of tones in a vertical manner to form chords which contain tones not used in melodic fashion in the surrounding passages (Example 170a).

The composition concludes with an array of voices imitating each other in rather obvious melodic inversions (Example 170b and c).

Closing remarks concerning this work should stress that aleatory, not serial technique, is the greater contribution of this composer. Compared to such serial procedures as those in David's 1964 Partita, this work is most elementary, showing no real mastery of serial conceptions. Ahrens' leaning toward aleatory, however, as discussed earlier, must be considered more advanced in thinking and far more important than his commonplace serial manipulations. The fact that

Example 168

The musical score for Example 168 is presented in two systems, each with a piano (p) and organ (o.p.) part. The piano part is written in treble clef, and the organ part is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and ties. A circled 'A' is placed above the piano part in the first system of the second system. The organ part features a prominent triplet of eighth notes in the first system of the second system, marked with a '3' and a bracket. The score concludes with a final cadence in the organ part.

Example 169

Musical score for Example 169, featuring two systems of staves. The first system includes a treble and bass staff, with a tempo marking of $\text{♩} = 69$ and a dynamic marking of *O. pl.*. The second system includes a treble and bass staff, with a tempo marking of *rit.* and a dynamic marking of *rit.*. The score is marked with various musical notations, including triplets, slurs, and accents. The first system is labeled with a circled 'A' and the second system with a circled 'B'. The score concludes with the text 'Thema auf dis'.

Example 170

(A)

(B)

(C)

aleatory is a very rare occurrence in organ music indicates the importance of this work and also suggests that Ahrens is valuable to current musical trends in new organ music. Organists' activity in improvisation would seem to merge naturally into aleatory practices, but their conservative beliefs have, instead, impeded an earlier acceptance of aleatory.

Johann David (1895-)

Partita on B-A-C-H, 1964

Johann David's 1964 Partita on B-A-C-H represents the culmination of the long and prolific career of Germany's best known composer of organ music since Hindemith. A study of his stylistic evolution has been done by Donald Johns for his doctorate at Northwestern University, as has been shown in the check list of dissertations in the bibliography of this study. Johns' dissertation covers David's development only in the twelve chorale books of 1930-1952 and shows the evolution of his style from a purely Baroque idiom in the earlier works to a more contemporary liturgical style in the post-war years, greatly under the influence of Hindemith.

It is significant that David's works remain stylistically neo-Baroque up to the 1964 Partita, which is his latest organ work. David's use of unusual cadences, simultaneous cross relations, polytonality and polymeters, embodied in a contrapuntal texture, results in his latest liturgical style.

The Partita is not stylistically a break with David's past, but rather it is the artistic summation of his long and productive career. This work may thus be compared to Bach's Art of Fugue in that it sums up David's mastery of compositional technique.

The Partita displays remarkable variety in free serial treatment in the use of the B-A-C-H Grundgestalt. Each of the eight variations comprising this work employs a different form of the B-A-C-H motive or a fragment thereof. Manipulation of the motive extends beyond simple alteration such as diminution, augmentation, inversion, or retrograde, but includes rhythmic and melodic permutation of the basic design.

Also of particular interest is David's use of "group" theory regarding serial treatment of the motive. Group theory corresponds to the plan of a matrix in dealing with a serial motive. The plan, given below, provides variety for serial treatment in this work. The matrix plan will be observed throughout the work as an important source of compositional procedures (Example 171).

BACH	ACHB	CHBA	HBAC
BAHC	ACBH	CHAB	HBCA
BCAH	ABCH	CAHB	HCBA
BCHA	ABHC	CABH	HCAB
BHCA	AHCB	CBAH	HACB
BHAC	AHBC	CBHA	HABC

Example 171 Partita über B-A-C-H

für Orgel

Joh. Nep. David (1964)

The musical score is written for two staves, treble and bass clef. It begins with a key signature of one flat (B-flat) and a common time signature. The score is divided into measures, with some measures containing multiple notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (pp, mf, f). The score is titled 'Partita über B-A-C-H' and is attributed to 'Joh. Nep. David (1964)'. The example number 'Example 171' is also present.

Handwritten annotations above the first staff include:

- χ (chi)
- $\{ \begin{smallmatrix} 10 \\ 16 \end{smallmatrix} \}$ (chi)
- $8: (4:)$ (chi)
- $m3 \uparrow$ (chi)
- $m3 \downarrow$ (chi)
- $m2 \downarrow$ (chi)
- $m2 \uparrow$ (chi)

Measure numbers and other markings are present throughout the score, including $d=48$, $16: (2:)$, and 3 .

The original statement of the theme shows octave displacement. The second movement, however, has a melody only vaguely similar to the original, showing intervallic permutation (Example 172). The order of notes is so changed that listening to the melody provides little clue as to its derivation. Analysis shows that the composer has created a new melody from the B-A-C-H motive by permutation. The new melody, c#-e-f-a-flat-g, is used in several forms, including inversion, transposition, retrograde, and diminution, throughout the second variation. The use of melodic development and permutation, coupled with invertible counterpoint in frequent instances, supplies the composer with compositional material for the entire variation. Interesting is the imitative treatment of parts in the second variation. One voice follows another in interversion, only approximating the design of the part preceding it. One can see that the basic shape of parts is similar but never precisely the same, note for note, as in traditional imitation (Example 173a). A specific departure from conventional imitation is the addition or omission of notes in imitating parts. The number of notes per phrase varies constantly giving the effect and appearance of Freistimmigkeit. Procedures of this sort are significantly characteristic of contemporary techniques in contrapuntal imitative textures.

Interesting also is the clever use of invertible counterpoint in this variation (Example 174a).

The third variation shows a return to the original

Example 172

Example 173

The musical score for Example 173 is presented in two systems. The first system consists of two staves: a piano (p) staff on the left and a double bass (b) staff on the right. The piano part begins with a circled 'A' above the first measure. The second system also consists of two staves, continuing the piano and double bass parts. The piano part is marked with 'mf' (mezzo-forte) and the double bass part is marked with 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

Wb. 667

Example 174

The musical score for Example 174 is written for piano and violin. It consists of 16 measures. The piano part is in the lower register, and the violin part is in the upper register. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, p). A circled 'A' is placed above the first measure of the piano part.

Wb. 667

B-A-C-H design. The texture is fugal and comprises a five-voice fugal exposition that uses the Bach motive for subject, answer, countersubject, and connecting sections (Example 175).

The exposition concludes with a flourish of B-A-C-H motives in stretto in all voices (Examples 175 and 176a).

The first episode sets a pattern for the remainder of this movement. The pattern embodies thorough manipulation of the B-A-C-H motive (Example 176b). Full exploitation of this motive is seen in the remainder of the movement by means of diminution, augmentation, retrograde, transposition, inversion, and melodic and rhythmic permutation of the germ motive (Example 176c). The composer's facility is obvious in his mastery of all such devices for development and variation. The prominence of the intervals of the fourth and fifth is readily seen (Example 176b). The reliance on these two intervals indicates polyorganum in contrary motion and also suggests the acoustical importance of the fourth and fifth in organ music. The passage in question is marked ff. As organists know, the effect of full organ in a texture of parallel fourths and fifths is grandiose and powerful.

The concluding section of the movement illustrates thematic variation by permutation and melodic improvisation on B-A-C-H (Example 177). Within this area the composer stretches the original motive to extremes in deviating from its basic shape. This treatment includes the addition of notes to the basic four note design and the expansion of the original intervallic patterns. This movement shows

Example 175

The musical score for Example 175 is presented in two systems. Each system consists of a piano (p) part on the left and a violin (v) part on the right. The piano part is written in 6/4 time, with a key signature of one flat (B-flat). The violin part is written in treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *II* (second ending). The first system shows the initial entry of the piano and violin parts, while the second system continues the development of the themes. The piano part features a prominent bass line with a mix of eighth and sixteenth notes, while the violin part provides a more melodic counterpoint.

(A) Example 176

Example 177

The musical score for Example 177 is presented in two systems, each consisting of three staves. The notation is complex, featuring various note values, rests, and dynamic markings. The first system includes a large bracketed section on the top staff, and the second system features a large bracketed section on the bottom staff. The notation is written in a style that suggests a specific musical context, possibly a study or exercise.

considerable ingenuity on David's part in the exploration of the above compositional devices and working-out of the germ motive.

In the following movement the composer makes use of thematic development and improvisational modification derived from B-A-C-H. The composer chooses an imitative texture in the manuals, with no pedal work occurring simultaneously with manual activity. The entrance of the two manual voices resembles stretto and also shows similarity to the interversion that occurs earlier (Example 178). This observation is reflected in the deviation of the following part, or comes, from the pattern of the dux. The B-A-C-H motive is always easily detected, and the thematic development of it consists of the addition of free melodic notes after the statement of B-A-C-H.

Melodic inversion, retrograde, permutation, diminution, and augmentation characterize the treatment of motivic development in the next movement (Example 179). The movement opens with a fugal texture showing melodic inversion, and stretto occurs at the end of the exposition, illustrating melodic inversion again (Example 179a). Permutation is illustrated in the pedal entry where the order of B-A-C-H notes is rearranged (Example 180a). Also it is to be noticed that each entrance of the melodic pattern appears at a different transposition every time. Most interesting is the relationship of the patterns at the end of the exposition, where each motive appears a fifth away from the preceding

Example 178

The musical score for Example 178 is presented in two systems. Each system consists of a piano (p) part on the left and a violin (v) part on the right. The piano part is written in 4/4 time, with a key signature of one flat (B-flat). The violin part is written in 4/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p). The first system shows the piano part with a melodic line and the violin part with a more complex, rhythmic line. The second system continues the development of these themes, with the piano part featuring a prominent melodic phrase and the violin part providing harmonic support.

Example 179

4/2 $\text{♩} = 72$

The musical score for Example 179 is written in 4/2 time with a tempo of 72 beats per minute. It consists of two systems of staves. The first system has two staves, and the second system has three staves. The music features various musical notations including notes, rests, and dynamic markings. A circled 'A' is placed above the first staff of the second system, and a circled 'B' is placed above the second staff of the second system. The score is written in a style typical of 20th-century musical notation.

Example 180

(A)

(B)

Wb. 667

motive (see Example 179b). There is no apparent intervallic relationship of this kind in the remainder of this movement. This variation constitutes a composer's treatise on stretto, invertible counterpoint, diminution, and augmentation. These devices are found in every bar, interwoven in a lively contrapuntal texture (see Example 180b). The eight variations of this Partita represent the extent of the composer's imaginative treatment of the motive and its fragment in all possible serial and contrapuntal procedures. Also, along this line of thought may be observed the relation of the four-note motive to meter in this composition. The composer begins with 4/4 meter, and this meter is prevalent often in the work.

In terms of formal design, the individual movements vary considerably, and there is no consistent pattern or relationship in the sequence of movements.

Fugal procedures are common as a process for the movements. In variations one, two, three, five, and eight, fugal procedures are obvious, and techniques usually associated with fugue, such as stretto, diminution, augmentation, invertible counterpoint, and episodic development are to be noticed in abundance.

Ostinato technique as a formal design appears in the first and sixth variation, and both use the B-A-C-H motive for an ostinato. The fourth movement is based on imitative technique and is freer in formal concept than any other movement. The last variation is noticeable as the only movement

that is canonic. Canonic entrances of voices are always at close intervals of time--usually a bar or less. In this manner the composer reduces the length of the movement by compressing the polyphonic lines into a compact texture. Even with the terse approach of canonic technique, this movement is the longest of the Partita.

The sixth variation reviews previous techniques, having permutation in the top voice and octave displacement beneath (Example 181).

Perhaps the most surprising movement is the seventh, which is monophonic, although it appears to be a two voice texture; but this movement is actually an arrangement of one part on two staves (Example 182). It is indeed a one-voice development, based on improvisation and permutation of previous melodies. Its appearance offers a welcome diversion from the fugal movements before it and the canonic movement that is to follow.

It is common in serial procedures to find a sectional formal plan, with clear breaks, many rests, or cadences between various phases of motive development. A comparison between this work and Ahrens' Triptychon on B-A-C-H will illustrate this statement. Even though both works are built from a serial development of the same melody, the Ahrens' is quite sectional, opposed to the continuous non-sectional design of the David work. This comparison should indicate the flexibility of serial procedure in the contexts of various forms and designs. That serial techniques are not

Example 181

The musical score for Example 181 is presented in two systems, each consisting of a piano (upper) staff and a bass (lower) staff. The notation is complex, featuring a variety of melodic lines, triplets, and dynamic markings.

System 1:

- Piano Staff:** Begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a triplet of eighth notes (B-flat, A, G) marked *pp*. This is followed by a series of notes, including a half note B-flat and a whole note A, with various slurs and ties. A dynamic marking of *pp* appears later.
- Bass Staff:** Begins with a bass clef and a key signature of one flat. It features a half note B-flat, a whole note A, and a half note G, with a dynamic marking of *pp*. The staff continues with a series of notes, including a half note B-flat and a whole note A, with various slurs and ties.

System 2:

- Piano Staff:** Continues the melodic line from the first system, featuring a half note B-flat, a whole note A, and a half note G, with a dynamic marking of *pp*. The staff continues with a series of notes, including a half note B-flat and a whole note A, with various slurs and ties.
- Bass Staff:** Continues the melodic line from the first system, featuring a half note B-flat, a whole note A, and a half note G, with a dynamic marking of *pp*. The staff continues with a series of notes, including a half note B-flat and a whole note A, with various slurs and ties.

The score is characterized by its intricate melodic development and the use of dynamic markings to indicate the volume of the music.

Example 182

Example 182

to be confined to certain formal designs is illustrated by the comparison of Ahrens and David.

Thorough observation of this composition reveals that strict harmonic analysis in the conventional sense would be impractical. Indeed, this is true of a great amount of contemporary music. The general harmonic concept of David is pantonal, with occasional polytonal excursions. It is usually clear that each voice is harmonically and tonally quite independent and self-sufficient of the other parts. As a result, the idiom produced is either atonal or pantonal, depending on the reader's preference for such terms. The aspect of polytonality seen often in earlier works of David is not clear in this work. Polytonality implies identifiable tonalities; but tonalities, in a conventional sense, do not exist in David's Partita. His latest work is therefore a considerable departure from most of his other music, since polytonality is a major trait of his music prior to this recent work. The reader may refer to the short article on David in Die Musik in Geschichte und Gegenwart for information about his earlier works.

In hearing this music one must think of the linear movement of all parts, placing less emphasis on the aggregate sound of vertical sonorities. Chords in the conventional sense are avoided, and the chordal concept is not paramount in this work. Listening must be done with a contrapuntal ear, and greatest emphasis should be on the linear movement of parts. There are many instances where a familiar chordal

sonority or progression is observed; but analysis reveals in each case that the linear concept is of primary importance. It must not be concluded, however, that the harmony is coincidental but rather that it is always the result of a linear function. Example 172 will exemplify this idea. At first it seems that conventional sonorities are present; then it is observed that all parts are involved in a contrapuntal setting. Often the linear movement does not produce such familiar sonorities but instead a pantonal or atonal texture. The harmonic texture throughout changes constantly, so fast that the ear may not adjust easily to such quick harmonic rhythm. Dissonant intervals in the conventional sense are not so prevalent as one might think. The distinction is rather in the fast change of harmonic rhythms and unusual progressions, always emphasizing the linear motive.

The linear concept is further stressed by the frequent combination of enharmonic notes. For instance, a# may sound against b-flat as a result of the voice leading of the individual parts. Such combinations indicate the independence of each line and the coincidence of chordal or vertical spelling. This process might be called "contrapuntal spelling." (Examples 183a, and 184a,b and c).

At the end of the Partita, a passage of chords appears to indicate a homophonic texture. This idea is nullified when it is observed that the entire passage is a collection of motives in stretto. Although this passage looks homophonic, it is linear and contrapuntal in concept (Example 185).

Example 183

6 8 $d=72$

The musical score for Example 183 is written in 6/8 time with a tempo of $d=72$. It consists of two systems of staves. The first system has a treble and bass staff with a grand staff. The second system has a treble and bass staff with a grand staff. The music features various notes, rests, and dynamic markings like 'f' and 'p'. A circled 'A' is present in the second system.

Example 184

(A)

(B)

(C)

(D)

(E)

(F)

Example 185

The musical score for Example 185 is presented in two systems. Each system consists of two staves joined by a brace on the left. The notation is complex, featuring numerous slurs, ties, and dynamic markings. The first system includes a fortissimo (*ff*) marking. The second system includes a marking that appears to be 'organo pleno' (though it is partially obscured by a large handwritten 'X'). The score is written in a style typical of 19th or 20th-century musical notation, with various accidentals and phrasing slurs.

Such procedures offer great challenge in listening to this music.

Another contrast exists in this work, in relation to David's earlier works, and this is the avoidance of poly-metric and polyrhythmic formulae and the preference for more simple, square, conventional rhythms and meters. The only contemporary procedure is the alternation of meters, indicated by arabic numbers above the staff. This occurs occasionally throughout the work. Beat-feeling is often perceptible, which is unusual for a work having other advanced features of contemporary music. Strongly related to Hindemith is the rhythmic and metric design and feeling of this work throughout.

The final variation of the Partita, which is also the longest movement, shows simpler thematic development of B-A-C-H. The first sections illustrate a plain, unadorned, and unaltered version of the motive, in contrast to the radical designs achieved by permutation in previous movements (see Example 183). Later on, permutation does occur, and permutational patterns appear simultaneously with the original design. Quite often this procedure is more easily observed by the eye than the ear, since the contrapuntal texture obscures the recognition of the motive in many instances (see Examples 183 and 184). The concluding measures are derived entirely from the original pattern, appearing in a contrapuntal setting of five voices in stretto (see Example 185).

The formal design of David's Partita is simply a set of eight variations, each variation showing different serial and contrapuntal treatment derived from B-A-C-H, as the discussion heretofore illustrates. Perhaps the number of variations is only a coincidence, but one may theorize that the work is conceived in two big divisions, four variations each.

Simple meters--4/4, 6/8, 3/2--are characteristic of the Partita. Only two movements show much rhythmic vitality. The fourth movement has considerable syncopation and rhythmic angularity (see Example 178), while the seventh is a movement of constantly changing patterns, from eights to thirty-seconds, including sextuplet patterns (see Example 182). A beat feeling usually exists, however.

Octave displacement is highly characteristic of David's melodic flavor, as often shown. Octave displacement is responsible for some of the awkward pedal parts throughout the piece. With the exception of the seventh movement, octave displacement usually coincides with a mild simple rhythmic pattern. In movement seven, however, octave displacement is combined with an athletic rhythmic setting of vitality and vigor, and in this case, a leaping, awkward feeling results (see Example 182). Melody is conceived in terms of the organ in this piece and is not particularly lyrical or singable. Its rhythmic setting affords a smooth quality except for the athletic seventh movement.

Highly interesting is that the beginning sections of all

movements, except the seventh, exhibit melodic patterns that consist only of the intervals of a second and third. In the developmental sections within the middle and end of each movement, larger intervals will be noticed, as a matter of melodic expansion. Without exception, the earlier sections always emphasize smaller intervals.

Always characteristic is the flowing continuous melodic quality, almost endless in its smooth, plodding, floating manner. Compared to Ahrens' B-A-C-H piece, this work illustrates a greater expansion and deviation in melodic development from the original motive. In the former work, one has no doubt that the work is derived entirely from the four-note motive and its forms. David stretches a point beyond and interpolates free melodic and harmonic tones in his expansion of serial treatment. Thus, the Partita reaches a level of sophistication seldom seen in organ music of our time.

Siegfried Reda (1916-)

Prelude, Fugue, and Quadruplum, 1957

Siegfried Reda's Prelude, Fugue, and Quadruplum of 1957 is one of the more advanced organ works from the standpoint of stylistic streams. The work is an interesting but strange exhibition of ideas and techniques, many of which are opposing and conflicting. The strong element of dichotomy within this composition indicates somewhat the philosophical process of syncretism. Since Reda's syncretistic attitude forms an

important characteristic of the work, it is convenient to discuss this music by using its dichotomy of elements as an underlying theme for stylistic analysis. The main thought to be projected in the analysis is that the fusion of opposing or radically different stylistic techniques should be considered a most valuable contribution of contemporary composers. In syncretistic styles such as that of Reda's work it is unadvisable and impractical to place a familiar label on the music. Thus, the music is neither conservative nor avant-garde, neither neo-classic nor twelve-tone or serial, and neither simple nor complex. Rather it is an amalgamation of all these and even more.

The first clue to Reda's stylistic conception is to be noticed in his registration. Specifications for the organ in Christ Church, Essen, indicate an instrument of strong Baroque tendencies. Upper work includes a large cluster of mutations and mixtures, few 8' foundation stops, and several Baroque reeds--Krummhorn and Schalmei--in addition to the Posaune 16' and Vox Humana 8'. The organ specifications suggest that music of a highly contrapuntal nature would best fit the musical quality of the instrument. The Baroque characteristics of the specifications surely indicate that a composition of neo-Baroque flavor would best enhance the sounds of the instrument. Reda defies this idea from the beginning of the Prelude, however, where he demands Vox Humana with Swell pedal in a passage of arpeggiated chords (Example 186). Thus the first phrase suggests highly

Example 186

Praeludium

Siegfried. Reda
1957

B.: Voz humana 8, +4, +1 $\frac{2}{3}$ *marf.* O.: Quintado 8, +4 Tremulant

B.: -1 Tr. H.: 2 Gemshorn 4' H. 3 16

Ped.: Prinzipal 16', Hohlflöte 4'

H. *rub.* O. *rub.* B.: +1 Tr. K.: +B./H.

H. +Pr. 8' H.: 8' 4' O. sim. O. A

theatrical, ultra-Romantic organ effects to be performed on a Baroque instrument. The contradictory spirit of these bars is most typical of Reda's work in its entirety. The contrast between stylistic idiom and registration colors is quite indicative of the conflicting ingredients that make up this piece.

Another point of dichotomy exists in the frequent changes in registration. It appears that these changes have been chosen at random because of the unusual places at which stops are added or subtracted. Since all organs are different, an element of aleatory is involved in registration changes; therefore, an exact performance of the required sounds may never be possible in many situations. Thus, this piece may be considered an example of Gebrauchsmusik, in the sense of being composed for a specific situation; only in this case would it seem logical for Reda to insert marks of such exacting standards. For performance on other organs, however, an attitude of flexibility would be adopted toward playing this piece or any like it. An atmosphere of contradiction is thus evident, since the composer, who evidently knows the organ well, prefers to ignore a most practical aspect of writing for the instrument--that of flexibility.

Great diversity exists also in the treatment of registration in movements I and II, where stop change is frequent, in comparison to the last movement, where no changes are made. Confusing is the fact that few registration changes accompany the Quadruplum, where the texture, being similar

throughout, would need variety in sound more than elsewhere. And the Prelude, abundant in shifting textures, only needs few stop changes, yet has an excessive degree of variety in registration.

Adding to the general spirit of dichotomy is the existence of the unusual side-by-side with the ordinary in registration; e.g., the odd effect of Krummhorn 8' with Principal 4', in contrast to Rohrflute 8' and Sesquialtera, which is a common combination.

Within the realm of rhythm, meter, and tempo, some interesting events occur, indicating further abundance of conflicting idioms. The frequent change of meter and absence of conventional barring suggest a far more complex texture than really exists. When performing the work, the organist will observe that rhythmic and metric patterns appear complex but are quite conventional (Example 187). Each of the three movements presents a different rhythmic texture; the first emphasizes sixteenths, the second eighths, the last, thirty-seconds.

It is peculiar that no tempo marks are given anywhere in the work, for this is quite opposed to the careful rhythmic, metric and articulation signs given. The fact that tempo indications are omitted offers more stimulation to the theory that Reda's work is quite contradictory. It seems that inconsistency is the real Grundgestalt of the composition!

The extreme frequency of meter change in the Prelude

Example 187

suggests possible serialization of metric patterns, but actually there is no activity of this sort present. One might approve of the excessive meter change more readily if it were serialized. The absence of some formal metric scheme possibly indicates complexity for the sake of complexity--surely an attitude of some contemporary composers, but not of the best.

A metric formula of some sort would add structural dignity and give reason for the present texture, while the apparent aimless shifting of meters only lends doubt and suspicion regarding the composer's intentions. The apparent haphazard selection of meters is thus a very strange trait of this composer (Example 188).

It is necessary to distinguish between variety and excessive variety in composition. A change in fundamental attitude during the course of a work may indicate disunity, while changes within the sphere of a certain idiom or style indicate compositional variety. Thus, it is a matter of variety and contrast that Reda employs certain rhythmic and metric patterns in the Fugue and Quadruplum, but a matter of excessive variety in the erratic changes in the Praeludium.

Phrase structure in Reda's work differs progressively by each movement. In the first, small units prevail, giving a ragged effect of broken segments. The fugue, in 4/2 meter throughout, displays long, smooth phrases of lean contrapuntal texture (Example 189). The last movement offers a compromise between the first two, exhibiting the same 4/2 meter

Example 188

Example 188 is a musical score for a large ensemble, featuring multiple staves with various instruments and musical notations. The score is divided into two main systems, each with a key signature of one sharp (F#).

First System:

- Staff 1 (Piano):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 2 (Horn):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 3 (Oboe):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 4 (Bassoon):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 5 (Clarinet):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 6 (Flute):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 7 (Violin):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 8 (Viola):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 9 (Cello):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 10 (Double Bass):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.

Second System:

- Staff 1 (Piano):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 2 (Horn):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 3 (Oboe):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 4 (Bassoon):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 5 (Clarinet):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 6 (Flute):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 7 (Violin):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 8 (Viola):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 9 (Cello):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 10 (Double Bass):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.

Third System:

- Staff 1 (Piano):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 2 (Horn):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 3 (Oboe):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 4 (Bassoon):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 5 (Clarinet):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 6 (Flute):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 7 (Violin):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 8 (Viola):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 9 (Cello):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.
- Staff 10 (Double Bass):** Features a melodic line with a key signature change to one sharp (F#) and a tempo marking of *And.te*. It includes a *Ped. 16'* marking.

Example 189.

Fuge

H.: Prinzip. 8', Gemshorn 4'
 O.: Krummhorn 8', H. Prinz. 4'
 B.: Rohrflöte 8', Sesquialtera (> 1/2)
 Ped.: Prinzipal 16', Hohlflöte 4'

H.
 H. + Rpf.
 legato
 H. legato
 B.
 O.

throughout, but suggesting improvisatory diminution in the ornamental upper voice, which is articulated by many short phrases. Thus, the last movement appears to have long, smooth phrases but is actually segmented into shorter phrases, giving a different effect than expected. Considerable contrast is thereby achieved in the rhythmic and metric texture among all the movements.

A further aspect of dichotomy may be seen regarding unity in this work. A melodic Grundgestalt has been shaped, evidently, from the chorale, Christus der ist mein Leben, also the cantus firmus for Bornefeld's Partita. In contrast to Bornefeld, however, Reda does not identify the source of the melodic fabric but chooses to leave this up to the performer or analyst. The chorale is not clearly stated in the first movement, but rather it appears in fragments within the arpeggiated structure in the first bars and later in the inner voices of the first section (see Example 186). This procedure of hiding the melody would seem more appropriate for a later movement in a three-movement work rather than for the first movement. A short inner voice design in the Praeludium does contain several notes of the chorale, possibly intended as an early suggestion of its appearance in the Fuge (see Example 186a). In some ways, therefore, the first movement might actually be more strategically placed after the Fuge, in which the chorale melody is announced clearly in long notes (see Example 189).

The mensuration canon that begins the Fuge should be

observed, as well as the bitonal setting at this point, one which continues throughout the Fuge. The inner voices of the Fuge are later inverted to form the beginning melody for the Quadruplum (see Example 189).

Interesting also are the polychords in the Fuge (Example 190a). These give harmonic variety to the basically contrapuntal texture. The Fuge concludes with an amalgamation of stretto, inversion, and augmentation (Example 191a and b).

The treatment of the melody in the Quadruplum involves techniques of ornamentation, diminution, inversion, and interversion, not frequently seen earlier in the work. While stretto, augmentation, and diminution are to be observed in the Fuge, these devices are bypassed in the Quadruplum in favor of florid chorale treatment, somehow resembling Bach's Nun Komm der Heiden Heiland. The last movement, oddly, is the most conventional of the three, regarding registration, rhythmic, melodic, and contrapuntal treatment. The brevity of this movement, in addition to its concise form, may make it the most appealing of the three (Examples 192 and 193).

In summing up the technique employed in dealing with the chorale, one may note that the presence of a Grundgestalt, such as the chorale tune, does not necessarily insure musical unity to a great extent. Although this work derives all three movements from the same melody, little stylistic unity actually occurs. Thus, it is in the skillful handling of devices that merit is achieved and not in the mere use of a

Example 190

The musical score for Example 190 consists of three systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble staff containing a half note G4, followed by a quarter rest, and then a half note F#4. The bass staff contains a half note E4, followed by a quarter rest, and then a half note D4. A circled 'H.' with 'Rpt.' below it is positioned above the final measure of the treble staff.

System 2: The second system is marked with a circled 'A' at the beginning. It features a treble staff with a half note G4, followed by a quarter rest, and then a half note F#4. The bass staff contains a half note E4, followed by a quarter rest, and then a half note D4. A circled 'H.' with 'Rpt.' below it is positioned above the final measure of the treble staff. A circled 'O.' with 'Quart' and '1 Rpt.' below it is positioned above the final measure of the bass staff.

System 3: The third system begins with a treble staff containing a half note G4, followed by a quarter rest, and then a half note F#4. The bass staff contains a half note E4, followed by a quarter rest, and then a half note D4. A circled 'H.' with 'Rpt.' below it is positioned above the final measure of the treble staff.

Example 191

The musical score for Example 191 consists of three systems of staves. The first system includes a piano (p) and a horn (H.) part. The piano part features a melodic line with various ornaments and a bass line with a steady rhythm. The horn part has a melodic line with a crescendo. The second system includes a piano (p) and a horn (H.) part. The piano part features a melodic line with various ornaments and a bass line with a steady rhythm. The horn part has a melodic line with a crescendo. The third system includes a piano (p) and a horn (H.) part. The piano part features a melodic line with various ornaments and a bass line with a steady rhythm. The horn part has a melodic line with a crescendo.

System 1: The piano part begins with a melodic line in the right hand, marked with a piano (p) dynamic. The left hand provides a steady rhythmic accompaniment. The horn part (H.) enters with a melodic line, marked with a crescendo (cresc.).

System 2: The piano part continues with a melodic line in the right hand, marked with a piano (p) dynamic. The left hand provides a steady rhythmic accompaniment. The horn part (H.) continues with a melodic line, marked with a crescendo (cresc.).

System 3: The piano part continues with a melodic line in the right hand, marked with a piano (p) dynamic. The left hand provides a steady rhythmic accompaniment. The horn part (H.) continues with a melodic line, marked with a crescendo (cresc.).

Performance Instructions:

- System 1:** *H. Mixt.* (Horn Mixtur), *H.* (Horn), *al Fine* (at the end).
- System 2:** *martellato* (hammered), *H. aff. ag. trps.* (Horn, affected, agitated, trumpet), *K. B/H* (Korn, Bass/Horn), *P. Pos.* (Positiv).
- System 3:** *K. W/ped.* (Korn, with pedal).

Example 192
Quadrupulum

Q.: Quintade 8', Tremulant

Legato

E.: Rohrflöte 8'

Ped.: Hohlflöte 4'

Example 193

The musical score for Example 193 is presented in three systems, each consisting of a piano (p) staff and a violin (v) staff. The first system shows the piano playing a melody in the right hand and a supporting line in the left hand, while the violin plays a melodic line. The second system continues the piano's melody and the violin's line. The third system shows the piano playing a more complex, arpeggiated figure in the right hand and a supporting line in the left hand, while the violin plays a melodic line. The score is written in G major (one sharp) and 4/4 time. The piano part is marked with a forte (f) dynamic, and the violin part is marked with a piano (p) dynamic. The score is written in a standard musical notation style with a key signature of one sharp and a time signature of 4/4.

certain procedure or device.

Regarding formal design in this work, no specific plan is present. Variety occurs in the number of voices, which changes frequently in the Prelude, seldom in the Fugue, and never in the Quadruplum. Comparing the movements, one will observe a free design in the Prelude caused by the alternation of rhythmic textures. In the Fuge the conventional members, exposition and episode, occur. Quite frequently a phrase of parallel thirds or parallel triads will occur, and this inconsistency in stylistic content is typical of this work. The Quadruplum, really a double bicinium, showing two voices in the manuals and two in the pedal, indicates a clear design for the first time in the use of Bar Form--ABA--with written-in repeat signs. The clear formal plan of this movement is in obvious contrast to the rhapsodic wandering of the other two and is another contrasting, individualistic trait of Reda's work.

The use of glissando in the first movement cadenza is highly original with Reda in organ music, and the character of it is also quite strange in the midst of such rigid markings for rhythm, registration, and phrasing. Its presence, not only rare, is also quite contradictory to the musical surroundings. Here an element of freedom, like aleatory, occurs within a movement of strict musical markings. The theatrical Glissando technique is thus another instance of interesting dichotomy in the piece (see Example 187a).

At this point it is enlightening to reveal that a

facsimile of part of the Prelude appears in Die Musik in Geschichte und Gegenwart under Orgelmusik, indicating that Reda's work is considered important in contemporary literature, in the estimation of Germans in particular. The great abundance of variety, inconsistency, and dichotomy have thus impressed the editors of MGG sufficiently to include this as a representative work. Its significance is enhanced by this noticeable highlight.

The harmonic quality of Reda's work is quite distinctive. Harmony in Reda's work is never consistent, diametrically opposed to a composer such as Hindemith. With Hindemith, a pandiatonic and polyharmonic texture usually leads to clear analysis, whereas with Reda, the constant wandering of harmonic attitudes makes harmonic analysis difficult and almost futile. The fundamental outlook of Reda toward harmony indicates a darting from one harmonic texture to another. In the Prelude the first bars indicate tertian spelling in seventh chords. The second brace is more linear but indicates conventional tertian sonorities with free note spelling (see Example 186). The freedom of wandering harmonic idioms is characteristic of the entire work, whether polytonal, polyharmonic, mixed-mode, or conventional in procedure. The mixing of harmonic idioms is one of the unusual features of the work, and this procedure is important and useful to contemporary techniques. Were the harmonic idioms the same throughout, an interesting element of musical variety would be lost.

In some instances Reda does what is always forbidden in most harmonic practice: cadencing on a 6/4 chord--apparently for the sake of just doing it. The final cadences of the first and third movements illustrate this procedure (see Examples 188 and 193).

In conclusion, the compositional practices of Reda are certainly individualistic, and many times inconsistent. His place as a composer is best shown in his attitude of dichotomy in the combining of conflicting and contradictory ideas and techniques, and this he does well.

Siegfried Reda (1916-)

Sonata, 1960

The neglect of Siegfried Reda as a contemporary organ composer of considerable stature is quite appalling. His name is not mentioned, not so much as even listed, in the three popular books on twentieth-century music now being used--Collaer, Hansen, and Machlis. His name is only stated in passing in Austin's book, and no real discussion is given there either. To overlook a composer of this talent is characteristic of research activities in the music of our time.

Although Reda is a student of Distler and Pepping, he surpasses them both in his compositional techniques and in his advanced attitude toward contemporary music, one which is in contrast to the conservative tastes of his teachers. Like his teachers and many other German organ composers,

Reda is also very fond of choral music and has written a great deal. His choral music is much more under the influence of Distler than is his organ music, and the ultraconservative ideas of Pepping's organ music are hardly present at all in the organ music of Reda. The only trace is that Reda shows his link to the past in preferring conventional forms, such as sonatas, or preludes, and fugues. In the sonata form of the present work, as will be shown later, Reda chooses often to avoid the many liberties taken with sonata form by other composers and instead follows closely the patterns of form established by older masters.

According to the article on Reda in MGG, his style and compositional thought always center around the linear principle, and the strong spirit of his work is always polyphonic. Mehrschichtige Struktur describes the linear, polyphonic texture of Reda's music, whereby his music indicates contrapuntal, polyplanal layers. This term is also used to refer to Bornefeld's style, but the contrapuntal element is more powerful in Reda's music. A glance at almost any place in the score of this work will reveal the consciousness with which Reda applies this conception toward musical texture. The voices appear to be individual entities, thoroughly independent of each other in the polyphonic sense. Rhythmic variation adds to this characteristic quality in the texture, since it is common to see an inner part in long notes or in chordal fashion, with an upper part in angular rhythms, and a lower voice in smooth, stepwise motion. This description

offers a hint at the texture that one frequently sees in this work.

Significant about Reda's work is his fusion of traditional and advanced elements into a well-balanced musical synthesis. Briefly this attitude may be summarized by saying that more advanced serial techniques and other trends of modern composing are embodied within a conventional form, such as this sonata form, also employing simple and conventional meters and rhythms. Reda's combination of both old and new ideas may be observed as one of the fundamental aspects of his musical style and also as a very important contribution to the literature.

Rhythmic complexity in this work does not exceed that of syncopations, agogic accents, changes of articulation within a phrase, infrequent change of meters, and overlapping rhythmic phrases within a section. The more radical rhythmic implications of many serial works are not to be felt in this piece, but rather the chosen rhythmic idiom is quite simple. The appearance of dotted note figures and rests in off-beat locations may offer a more complex feeling than in conventional patterns, but nevertheless, the fundamental attitude toward this category is reserved, restrained, and conservative.

In contrast to the Prelude, Fugue, and Quadruplum of this composer, the Sonata avoids frequent meter change, which really becomes excessive in the former work. Distinctive in the Sonata is the absence of ordinary beat feeling in the

traditional sense. This is accomplished by an avoidance of strong harmonic progressions on strong beats of the measure, by avoiding accent and impulse marks on strong beats, and by effecting chordal changes and impulses in the middle of phrases rather than at the ends of phrases. The overlapping of phrases possessing different rhythmic patterns is also to be observed not infrequently, and this adds to the variety of rhythmic treatment within this work.

The form of this work is no doubt the most convincing link with tradition, showing considerable influence of the conservative views of Pepping and other reserved composers such as Schroeder and Walcha. There is no doubt regarding the exact formal scheme, since the composer himself has outlined the design of the work in the introductory notes, giving a complete list of bar numbers for the various sectional changes within the work. The Sonata is a standard classical Sonata Allegro form, having exposition, development, reprise, and finale. The length of the work is particularly impressive, being the largest work in this selection. In fact, each division of the sonata form is a complete movement in this sonata, although the entire work is based on "first movement form." The work, however, is not conceived as several independent parts but as a unified entity. Each division of the sonata form is at least as lengthy as the average movement of an organ work. Stressing its alignment with traditional form, the Exposition contains main theme, secondary theme, and closing theme groups, with transition

and bridge sections also involved. The Development contains three main sections or divisions, with transitions between each, and the reprise is a close repetition of the first movement, showing adherence to the original tonalities and key relationships. The Finale, an extra member of Sonata form, is somewhat an exception to the otherwise traditional grouping of the sonata design. The Finale consists of three parts--an exposition, development, and closing group. The introduction of this part is also used note for note as the coda of the Finale.

Interesting is the key relationship pattern of this work. The sections of the reprise occur in exactly the same keys as before in the exposition. A dominant relationship, seen usually in the comparison of themes in the exposition and reprise, is absent here. Thus the stress around one certain key or free tonality is greater, oddly, than would be normally found in the sonata designs of the standard repertory.

Reda gives specifications for the organ around which this work was conceived, an instrument built by Karl Schuke in 1959 for the Petrikerche at Mülheim. The organ is very much similar to neo-Baroque designs that are now very popular in this country. It is characterized by two swells--the Brustpositiv is enclosed along with the Swell organ, and the Solowerk acts as an unenclosed Rückpositiv. The organ is not unusual in any way except for its abundant supply of mixtures and mutations, to be expected on a German organ.

Interesting is that Reda gives a thorough chart for registration of the entire work and gives a graph for setting up all piston combinations that will be necessary for the performance of this work. General pistons are given as they will apply to each of the movements and sections. Then a complete list of stops shows the exact setting required for each piston. Since the registration plans are so specific, one may state that the work may be an example of Gebrauchsmusik--a work intended for a definite location and possibly a certain event. The work is recorded by the composer on this instrument, another indication of the above assumption.

With the exception of 10 $\frac{2}{3}$ ' mutations and a special 4' Spanish Trompete, the organ is not equipped with stops that are not usually found on organs of above twenty or twenty-five ranks.

Dynamic markings are few, indicating that the use of swells is to be restrained, and this is, of course, a trait of most German organ writers.

Reda's work is a contrast to much of his output and to that of other Germans since it has no relation to a liturgical text or to any other text. Generally, it also differs in that the work is considerably more complex than it may look to the eye, having many hidden technical items of interest. The complexity of this work lies mainly in the compositional craftsmanship seen in the manipulation of motives and all sorts of polyphonic and serial devices. Thus it contrasts to a work such as the Prelude, Fugue, and

Quadruplum, which stresses more elementary ideas such as metrical and rhythmic alteration.

Harmony is rather conservative aspect of this composition. It forms another link from Reda to past composers and is a traditional element in his work. The harmony throughout this work is almost always tertian; quartal and other types of harmony are rarely if ever, in actuality, used. The apparent non-tertian harmonies are merely the result of many non-harmonic tones that give the appearance of other chord structures (Example 194).

The only advanced harmonic element in this work is the occasional use of polyharmonic techniques. Thus, polyharmonic influences are implied in the overall content of the piece, and one may stress again that tertian structures are the harmonic basis for the work (Example 194).

Chordal spelling is generally executed in a conservative manner, and although the linear aspect is powerful, it never smothers the vertical aspect of spelling in conventional terms. This characteristic is more than merely an idiosyncrasy of Reda; it is rather an indication of a careful composer who sets up strenuous goals and adheres to them. His goal in regard to harmonic techniques is to observe restrictions that derive from vertical thinking in traditional harmony while simultaneously employing more modern and advanced procedures in reference to the linear idea. This is a very difficult task to undertake, for it requires that a composer be doubly careful in two ways rather than in only one.

Example 194

EXPOSITION

- (51) Schw: - Siffl. 1' + Stillged. 8'
 - Spitzg. 16' + Gemsnassat 1 2/3'
 Bp: - Krummh. 8' + Holzged. 8'
 - Tertian + Spitzfl. 4'
- Hw: - Quinte 2 2/3'
 + Fl. in Ott. 4'
- Ped: + Untersatz 32'
 + Quinte 10 2/3'

Sostenuto (langsamer als Hauptzeitmaß Takt 23)

Siegfried Reda, 1960.

The musical score is written for three systems. The first system is marked 'Sostenuto (langsamer als Hauptzeitmaß Takt 23)' and 'legato'. It features a piano (Bp) part with a circled 'A' above the first measure, a string (Schw) part, and a woodwind (Hw) part. The second system continues the woodwind part with a circled '7' above the first measure. The third system continues the woodwind part. The score is in 7/8 time and features various musical notations including notes, rests, and dynamic markings.

In departing from traditional standards, Reda's work involves three principal deviations from conventional harmonic procedures. First, Reda departs from ordinary harmonic rhythm by avoiding strong chordal changes on strong beats and beginnings and endings of phrases. Secondly, he employs clusters of non-harmonic tones that disguise what may really be a conventional tertian sonority, but one that is centered within a maze of non-chordal tones. Last, this composer avoids familiar progressions, especially at cadence points, where other composers, such as Genzmer, insert trite progressions out of context with the surrounding passages. The use of chords consistent with the immediate harmonic area of a passage is a firm intention with this composer. It is evident that his chosen harmonic idiom is sincerely felt, obviating the feeling for inserting banal harmonies merely to please the performer or to imitate older composers. Harmonic progressions generally follow the same attitude indicated by the cadences; no trite elements are allowed to creep in, and, although progressions are not really radical or new, they do not allow the performer or listener to expect or predict the forthcoming sonority. Generally, it may be concluded that Reda is not interested in writing as many harsh sounds as possible; instead, considerable regard is given for reasonable contrast between consonant and dissonant sounds, according to conventional standards. Reda's harmony may be said to form a meeting point between the simple and the radical aspects of this piece. The harmony is attractive

and never trite but also is free of any tendency to be radical for the sake of appearing advanced.

The harmonic practices seen at the beginning of the work are continued through the piece and offer good examples to illustrate Reda's harmonic thinking. Typical is the alignment of two tones a half step apart in one chord, such as the occurrence of g against g-flat, e# against e, etc. This idea is seen over and over; moreover, without the insertion of the foreign tone, the harmony would often be quite traditional (see Example 194).

The presence of such common chords as dominant sevenths may be observed occasionally, but their resolution is always unexpected, revealing that the harmonic entities themselves are conservative but appear more advanced because of their unusual resolutions (see Example 194a).

Another interesting device is the use of one voice in a freely tonal passage, while other voices center around another free tonality. The procedure is not identical to bitonality, since this requires that two clearly established tonalities exist simultaneously. In Reda, a certain part may not outline any tonality but may resemble non-harmonic tones. Thus the extreme abundance of these dissonant, non-harmonic tones results in a disguised harmonic fabric that is freely tonal, but always interesting and original, due to the presence of tones that prevent conventional harmonic sounds (Examples 195, 196, 197, 198 and 199).

Further observations reveal that two voice textures do

Example 195

44 Hauptzeitmaß

49

54

Example 196

Ped.-Hohlfl. 4'
- Schweizerpf. 1'

Schweizerpf. 1.

а, tempo

ten.

poco rit.

Bo.

rit. - a tempo.

HW

27 π

poco rall.

überleitend.

erlei

အပျော်

Hv. ben rall. .

23

chw

B

HW

⑤

Example 197

118 Hauptzeitmaß J. J.

legato

122

legato

126 Bp

Bp *sfacc.*

Example 198

DURCHFÜHRUNG

in der Form einer Fuge

159 Schw Hw

167 Hw Schw

175 Schw Hw

Example 199

198. *Sw* *Hw* *poco rall.* *a tempo* *Hw* *Sw*

203 *Sw* *Hw*

208 *Sw* *Hw*

not indicate or imply tonality in the same way as do three voice passages (see Example 199). A third voice lends support to tonal feelings in the tertian structure of this work, while two voice passages seem more freely dissonant and pan-tonal. Two voice sections also emphasize the freedom given by the composer to intervallic texture in this work (see Example 196). This aspect is the most freely treated factor in the harmonic design of Reda's Sonata. The intervallic content includes great variety in the kinds of intervals used, their appearance regarding strong beat and weak beat positions, and the resolutions and progressions of the intervals. The composer's procedure is to place the more dissonant intervals, such as tritone, seconds, and sevenths, on strong beats and the more consonant intervals, thirds, sixths, and fifths, on weaker beats. This practice is another indication of Reda's willingness to employ conservative elements in a non-traditional manner.

With all respect for the preceding accomplishments and contributions of Reda in this Sonata, one must reserve for the highest praise his mastery of serial techniques as presented in this work. The article on Reda in MGG states that his composition is "closely related" to serial technique. This is, however, a narrow view and slightly inaccurate. Reda's procedures are serial but are his own individual serial techniques and are not necessarily the same as those of other composers. The fact that his procedures are more original enhances the worth and appeal of his ideas.

Reda offers no hints to his compositional methods in the introductory notes. The discovery of his techniques has been left entirely up to the analyst, and this has made the work one of the most difficult to analyze in this selection of organ repertory. The full statement of a twelve-tone row in the pedal from the beginning of the Sonata indicates the probability of serial manipulation later on. Throughout all the serial procedures found in this Sonata, one will observe that Reda disagrees with Schoenberg serialism on two major points; the most obvious is the free use of octave doubling; the other is the avoidance of combinatoriality. Milton Babbitt's term, "combinatoriality," refers to Schoenberg's discovery that row manipulation often works best if the first hexachord is the inversion of the other at the fifth below. The process helps to eliminate octave doubling. Since this is unimportant to Reda, he chooses not to have complementary hexachords. Their rather close relationship, nevertheless, is seen below in the inversion of the first six notes of the row used in the pedal at the beginning of this work:

ROW: g-a-e-d-b-c-g-flat-f-a-flat-b-flat-e-flat-d-flat.

Inversion of the first hexachord: c-a#-d#-f-g#-g.

Since g and c are both contained in the first hexachord, the inversion is not complementary, for it also contains g and c.

A pattern in contrary motion is established by the two hexachords. The motion from one note to another in the first hexachord is the following: up-down-down-up-up. The second hexachord gives exactly the reverse of the motion design:

down-up-up-down-down. This observation leads to the assumption that Reda may have planned carefully the design of this row.

A twelve-by-twelve matrix of the pedal row is now presented for further reference to Reda's serial procedures.

—G—	A	E	D	B	C	F#	F	G#	A#	D#	C#
F	G	D	C	A	A#	E	D#	F#	G#	C#	B
A#	C	G	F	D	D#	A	G#	B	C#	F#	E
C	D	A	G	E	F	B	A#	C#	D#	G#	F#
D#	F	C	A#	G	G#	D	C#	E	F#	B	A
D	E	B	A	F#	G	C#	C	D#	F	A#	G#
G#	A#	F	D#	C	C#	G	F#	A	B	E	D
A	B	F#	E	C#	D	G#	G	B	C	F	D#
F#	G#	D#	C#	A#	B	F	E	G	A	D	C
E	F#	C#	B	G#	A	D#	D	F	G	C	A#
B	C#	G#	F#	D#	E	A#	A	C	D	G	F
C#	D#	A#	G#	F	F#	C	B	D	F	A	G

The construction of the matrix is important for showing possible groupings of tones from the original row, a practice important to serial composition; also a matrix will enable one to observe patterns used in the music.

An excellent example of serial procedures involving matrix patterns may be seen in Reda's use of the row appearing in the top voice on the first page of the work. As will be illustrated by the subsequent presentation of the matrix,

this row assumes a more important role than the other rows regarding the texture of the entire sonata. Close study reveals that the row is beautifully symmetrical, showing corresponding intervals in identical positions in each hexachord. The head of the row, so to speak, consists of two whole tones, one half step, and a minor third. Every example of the music will illustrate the importance of these three intervals. Generally, the minor third, while important melodically, seems to determine the triadic, tertian structure of Reda's harmony, while the other two intervals have much to do with the shape of thematic material throughout. Another interesting feature is that the corresponding tones of the row are in retrograde at the tritone. One should also observe that the tritone is the only interval not repeated in the row design, whereas the whole step is given four times, and the half step, minor third, and fourth are given twice each. In comparison to the other two rows, this one also avoids combinatoriality or complementary hexachords.

A significant procedure may be observed in the fugal passage which follows the beginning of the Development section. At this point, two themes formed from patterns within the matrix of the top-voice row appear in imitative fashion with a permutation of the same row (Example 199).

Even more interesting is Reda's combination of various thematic patterns simultaneously, and these melodic groups are selected from all three matrices as given in this analysis of Reda's Sonata (Examples 200, 205, and 206).

G ^b	E	E ^b	F	D	G	C#	G#	B	A	B ^b	C
A ^b	G ^b	F	G	E	A	E ^b	B ^b	D ^b	B	C	D
A	G	F#	G#	F	B ^b	E	B	D	C	C#	D#
G	F	E	F#	E ^b	A ^b	D	A	C	B ^b	B	C#
B ^b	A ^b	G	A	F#	B	F	C	E ^b	D ^b	D	E
F	E ^b	D	E	C#	F#	C	G	B ^b	A ^b	A	B
B	A	A ^b	B ^b	G	C	F#	C#	E	D	E ^b	F
E	D	D ^b	E ^b	C	F	B	F#	A	G	G#	A#
C#	B	B ^b	C	A	D	A ^b	E ^b	G ^b	E	F	G
E ^b	D ^b	C	D	B	E	B ^b	F	A ^b	G ^b	G	A
D	C	C ^b	C#	A#	E ^b	A	E	G	F	F#	G#
C	B ^b	A	B	G#	C#	G	D	F	E ^b	E	F#

The theme at bar 44 consists of the head of the row from the top voice at the beginning of the work (see Example 195). The pedal row at the beginning of the Closing group is an excellent example of permutation. The order B-flat-g-c#-f#-e-f-a-d-g#-b-c-E-flat is suggested by the pattern B-flat-g#-c# in the matrix (see Example 197).

At the beginning of the Development movement the first six bars contain for the first time the row as it appears in the pedal of the Passacaglia movement, and in the same order (see Example 198). The first few notes--g-B-flat-f-c-d--may be traced back to permutation of the first two bars of the main theme. Interesting is that the row announced at the very beginning of the Exposition is not stressed but is avoided thereafter. Instead, various permutations of it

Example 200

Pedi: + Pos. 16! + Kopp B^w/H^w

224

228

232

Example 201 *poco rall.*

294

- a tempo Hw

+ Kopp Sw/Hw

297

301

ben tenuto

- Kopp Sw/Hw

Example 202
REPRISE
 als langsamer Satz

307 Sw Bp *legato*

313 Hw *legato*

319 Schw Bp *poco rit.*

Example 203

421 *leggiere* Hw Bp Schw

427 *poco rall.* Bp Schw

432 Hw Bp

Zeitmaß III (vgl. Takt 88 ff)

Bp = auf Schw = auf S6

(A) Example 204

485 Schw

486 legato

487 rall.

488 meno mosso

489 S1

490 ben sostenuto

491 Schw

492 Bp

493 Schw

Schw Bp auf auf

Example 205
FINALE
wie eine Passacaglia

④ Hw + Sp. Trp. 4'

Hauptzeitmaß

497 Hw

Bp

Sw

510 Hw

Hw

Bp

Hw

Sw

503 *Zeitmaß II, poco meno mosso*

Sw

port.

⑤

occur that gradually lead up to the full statement of the revised row in the Development (see Examples 194 and 198). The revised version of the melody serves, note for note, as the melodic source for both the Development and the Passacaglia movements.

The fugal section of the Development has hardly any relationship to the row forms before it, either in the Exposition or the Development, but rather it is a freely organized theme. The head of it is a-B-flat-A-flat, another pattern not found within the natural succession of notes in the matrix (see Example 199).

The episode at bar 226 introduces a theme in the top voice strongly resembling the intervallic design of the Passacaglia row, but the design is not exact and the notes contained are not those of the row (Example 200).

The Passacaglia Grundgestalt is characterized by larger leaps and smoother rhythms than the rows of preceding parts of this work (Examples 198 and 205). The order of notes is the following: g-b-flat-f-c-d-a-flat-e-flat-d-flat-e-a-f#-b.

The triple meter of this movement is again illustrative of Reda's bond with the past. The head of the row is not found exactly in the matrix but is closely approximated by the pattern g-f-b-flat, to be found in the lower right corner of the first matrix and also at the upper left hand corner. The theme that accompanies the ostinato row is a free melodic variation of it and outlines some of the basic intervals of the row.

The following is a matrix derived from the Passacaglia row. It is presented because it contains a five-note group used by the composer.

G	B ^b	F	C	D	A ^b	E ^b	D ^b	E	A	F#	B
E	G	D	A	B	F	C	B ^b	D ^b	G ^b	E ^b	A ^b
A	C	G	D	E	B ^b	F	E ^b	G ^b	B	G#	C#
D	F	C	G	A	E ^b	B ^b	A ^b	C ^b	E	C#	F#
C	E ^b	B ^b	F	G	C#	G#	F#	A	D	B	E
F#	A	E	B	C#	G	D	C	E ^b	A ^b	F	B ^b
B	D	A	E	F#	C	G	F	A ^b	D ^b	B ^b	E ^b
C#	E	B	F#	G#	D	A	G	B ^b	E ^b	C	F
A#	C#	G#	D#	F	B	F#	E	G	C	A	D
F	A ^b	E ^b	B ^b	C	F#	C#	B	D	G	E	A
A ^b	C ^b	G ^b	D ^b	E ^b	A	E	D	F	B ^b	G	C
E ^b	G ^b	D ^b	A ^b	B ^b	E	B	A	C	F	D	G

The third horizontal line of the above matrix, A over to E, is found exactly in this order in an episode within the fugal part of the Development movement (see Example 200, bar 226). Quite curious is that this melody is never again repeated in the entire work, nor does its complete intervallic design occur elsewhere in full.

The cadence at the end of the Development stresses the intervals of the fourth and fifth, avoiding the minor third used often throughout the work (see Example 201).

One will notice that the Reprise is exactly the same as the beginning (see Example 202). Also, the second theme hearkens back to first movement texture, showing an opposite

melodic motion between the upper voices (see Example 203). As stated before, it is interesting to observe the abundance of minor thirds throughout the texture of almost any section one may choose at random. This is true of the cadence at bar 496 (see Example 204). Tone clusters, somewhat rare in this work, are observed before this cadence, along with a "pyramid" chordal structure (see Example 204a).

The Finale introduction not only stresses thematic development of the minor third but also shows tertian poly-chords with free note spelling (Examples 205 and 206a).

Significance is the inner voice developments wherein thirds and sixths travel concurrently with long-note treatment of the basic ostinato motives in outer voices (Examples 206b and 207a).

The concluding section reveals thematic and rhythmic variation in the more elaborate version of the pedal voice or ostinato. Above this occur several clearly polyharmonic structures, related to Hindemith's chord against chord philosophy (Example 207b).

Preceding the coda, a flourish of major thirds surprises the analyst and stresses the unpredictable nature of Reda's composition (Example 208). The coda itself is an exact repetition of the introduction to this movement, and the final chord is the same as the movement's first chord, suggesting a possible "bogen" design.

In discussing the compositional organization of this work, the analyst would ordinarily surmise that a row is the

Example 206

Handwritten musical score for a piano piece. The score is written on two systems of staves. The first system includes a treble and bass staff with a key signature of one flat and a 3/4 time signature. The second system continues the piece with similar notation. The score includes various musical notations such as notes, rests, and dynamic markings like 'Hw' and 'Schw'. There are also some handwritten annotations and a large 'A' in a circle.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 207

A

628 *ben legato* *non legato* Hw

632 *poco rit.*

B

636 *a tempo, rubato*

636 *a tempo, rubato*

Example 208

Example 208, measures 650-651. The score is written for two staves. The upper staff contains a complex melodic line with many accidentals (sharps and flats) and a final measure with a fermata. The lower staff contains a bass line with fewer accidentals. Above the upper staff, the text "Hw + Sp. Trp. 4'" is written, and above the lower staff, "Bp" is written.

Example 208, measures 652-653. The score continues with two staves. Measure 652 features a triplet in the upper staff. Measure 653 shows a continuation of the melodic and bass lines. Above the upper staff, the text "Hw" and "Bp" are written.

Example 208, measures 654-655. The score concludes with two staves. Measure 654 features a triplet in the upper staff. Measure 655 shows the final notes of the piece. Above the upper staff, the text "Hw - Sp. Trp. 4'" is written.

basis for thematic material in the piece. This is not precisely the case, however, and the most interesting point is thus left for last. It is to be observed from the very first of the Sonata that the interval of a minor third occurs often throughout. In all movements and all sections, each theme, whether primary or secondary, shows emphasis upon this interval (see Examples 200-205). Thus, one should conclude that the real Grundgestalt or underlying thought is the minor third, rather than a tone row, although this interval is found in two rows. This observation leads one to suspect that possibly Reda wrote the third row first, using it as a more important source than the second row, which he dismisses almost immediately in its original form.

The frequent use of the minor third in shaping many of the melodies throughout the Sonata indicates the importance of small items in musical analysis. Careful inspection of this work will reveal that the minor third is also the harmonic shaping force of the entire Sonata; for instance, the interval g-B-flat occurs constantly from the first bars to the last, and forms a basis for chordal sonorities in many areas throughout this work. Therefore, this composition is evidence of the validity of serial motivic treatment and of the significance of small motivic patterns in music.

Siegfried Reda (1916-)

Triptychon, 1951

Siegfried Reda's Triptychon of 1951 is an advanced

composition for organ even to the present time. The work is an exhaustive display of Reda's own version of serial technique, which is particularly distinguishable from Schoenberg's early serial techniques, but is more like the techniques of the later works. (Compare, for example, Suite for Piano, op. 25, and Piano Concerto, op. 42.) This comparison is significant because many contemporary composers seem to prefer the more flexible procedures of Schoenberg's late works rather than the more rigid techniques of his early serial works. Furthermore, this work may be compared to the serial processes of Bartók²³ and also to the recent serial composing of Stravinsky, since his admitted capitulation to serial procedures in his works of the 1950's. The resemblance between Reda's serial thought and that of Berg, especially in the Violin Concerto, also suggests close comparison. The most apparent similarities are these: presence of octave doubling; the use of any number of tones less than twelve for a series; more conventional harmonic sonorities, usually more tonal or easier on the ear; and, in general, more frequent repetition of notes in the harmonic rather than the linear sense. All these characteristics are avoided in early Schoenbergian works but are found more often in the later works, as well as in later Bartók and Stravinsky. Thus Reda's technique is a compromise between the ideas of several of the greatest

²³ Allen Forte, "Bartók's Serial Composition," Problems of Modern Music, ed. Paul H. Lang (New York: W. W. Norton and Co., Inc., 1960), p. 95.

twentieth-century composers.

As a point of contrast to the above observations, it is interesting to note Reda's similarity to early Schoenberg in his less conventional melodic and rhythmic designs, rhythmic and metric patterns, and in the overlapping sense of phrasing. Also significant is the noticeable absence of beat feeling and lack of traditional cadences in Reda's work. These characteristics are definitely similar to Schoenberg's early serial music; thus it is important to stress that the radical nature of rhythmic feeling and cadential treatment constitutes serious points of departure from the path of tradition, along the same lines as earlier Schoenberg. These factors also are responsible for the difficulties in hearing much serial music--not merely the fact that traditional harmonic and intervallic features are absent.

Reda's works for organ provide the greatest challenge to organists today because his music, while not avant-garde in the sense of the latest activities in music, is nevertheless quite new and original for the organ, never eclectic in the traditional sense, but syncretistic in many aspects. His selection and combination of various new and older practices establishes his attitude as strongly syncretistic.

This music is written according to the ideas of "schichtige" structure, which means that the musical staff never appears with rests upon it but vanishes when its voice parts no longer appear. This practice is the same as that of Bornefeld and probably has its historical background in the

concept of Freistimmigkeit, although not exactly the same idea. The method is an economical means of composing, for it makes possible the elimination of staves containing only rests. The practice also emphasizes the linear independence of each part as it comes and leaves at its own will.

Important is the polyplanal texture, strongly related to the mehrschichtige principle. Characteristic of Reda is the "layer" effect of independent, polyphonic voices in dialogue with one another. Thus Reda's stylistic texture derives its essential qualities from the horizontal, linear conceptions of his polyphonic, polyplanal procedures, as stressed by the schichtigen principles of writing in layers mentioned earlier in this study.

Observation of all three movements shows unity of melodic material. The ostinato figure of the first movement, which is a prelude to the second movement, is derived from fragmentation of the cantus firmus in both second and third movements. Thus the Triptychon is conceived as a unified musical work although in three separate movements (Examples 209-214).

The ostinato figure is based on a minor third, derived from the characteristic intervals of the cantus firmus of the second movement and that of the last movement. Although the minor third is basically the most important interval, the fourth is also often seen, resulting from intervallic expansion of the original motive. The frequency of the fourth in the first movement is less than in the second movement, like

Example 209

DAS VORSPIEL

BASSO OSTINATO

Hw. = Octave 8' Ow. = Vox humana 8' Pos. = It. Prinzipal 4' Ped. = Prinzipal 16'
 Quinte 2 2/3' Quinte 2 2/3' Dulcian 8'

♩ = um 80°

Hw.
 Pos.
 Hw: - Quinte 2 2/3'

Example 210

fließender
geschaltener

Example 211

zögernd - $\text{♩} = 76$

zögernd - $\text{♩} = 80$

Hw.-Quinte 2 $\frac{2}{3}$

zunehmend gelöster

Ow. + Flötedackt 4

Ow. + Stillegedackt 8'
Ped. + Hohlflöte 4'

weichflüssiges *molto legato*

Ow. + Blockflöte 1
Hw. + Quinte 2 $\frac{2}{3}$

Hw.

+ Kopp. Ow/Hw

Example 212

8

a tempo $\text{♩} = 80$

fließendes martellato

stark verbreitern

Ow: Schwellkasten schließen

Pos. + Krummhorn 8'
+ Gemshorn 2'
+ Quinte 1 1/2
+ Cymbel
(steht: II. Prinz. 4')

Ped: — Dulcian 8'

mit Nachdruck

$\text{♩} = 80$ → $\text{♩} = 96$

— zur Hw: — Kopp. Ow/Hw

Example 213

$\text{♩} = 88$

legato

Ped: — Prinzipal 16' + Subbaß 16'
+ Dulcian 8'
+ Schreipfeife 3fach

(steht: Hohlfl. 4')

legato

legato

Example 214
DAS HAUPTSPIEL
 CANZONE ZUM CANTUS

Hw: Octave 8'
 Quarte 1 1/2, 1'

Ow: Vox humana 8'

Pos: Rohrquintade 8'
 Gembhorn 2'

Ped: Subbaß 16'
 Dulcian 8'

langsamer als - - - - - $d = 40$

Hw.

Ow.

Hw.

a Chaconne, wherein the chords stated at the beginning serve as a germ motive for the whole movement. The Chaconne is in bar form, long neglected by organ composers. The form is AAB, so that the first part of the melody, the Stollen, is repeated twice, while the latter half, the Abgesang, is given only once. This movement is really the only one of the three showing clearly a traditional or historic formal design (see Example 214).

Intervallic expansion is important in the structure of Reda's Triptychon. From the original third the fourth evolves and becomes more significant for the second and third movements. In the Chaconne, the chordal pattern is based largely on fourths, and in the last movement, the pedal ostinato is derived from fourths also. The final chord of the last movement sums up the importance of the third and fourth, since it contains both intervals for its basic structure.

Gruppenbildung form is Reda's choice for musical cohesiveness. This term indicates a sectional design of continuous variation and development, represented, for example, by the plan a a' a a'', etc. The design is particularly appropriate for serial procedures. The plan may also be compared to the sectional form often seen in many pieces of Schoenberg, particularly indicated in the frequent and continual overlapping and merging of phrases.

Almost every phrase in the entire work illustrates some aspect of serial procedure, showing remarkable diversity in

variety of methods and techniques such as permutation, interversion, and various methods of serial manipulation. Interesting in the serial treatment of this work is that no two adjacent phrases often have the same number of tones used nor exactly the same notes involved (see Examples 209 and 210). A statistical study, such as often done in the field of information theory, or by computer analysis, would reveal infinitesimal variety in the slight difference of serial treatment in every phrase. A strict tabulation would seem redundant, however, since no particular pattern exists in the presence and order of tones. Also interesting is that no one Gruppe at any time contains all twelve tones unless another section overlaps it. This procedure indicates serial technique based on any chosen number of tones, the number varying constantly from one phrase to another. In this aspect Reda differs from twelve-tone serial composing as in earlier Dallapiccola, Krenek, or Schoenberg, and is more closely associated with the techniques of late Bartók, Berg, Schoenberg, and Stravinsky, as referred to originally in the beginning of this discussion.

In analyzing serial music one may decide to determine whether the composer places priority on vertical or linear thinking in his composing. No one can say that Reda's music is conceived upon only one of these attitudes, while ignoring the other view. Instead, there is usually a mixture of both vertical and linear attitudes in most of his music, as in many composers, even those who write highly contrapuntal

music by serial methods. The linear aspect is certainly primary in Reda, as it is in a great deal of new music, but one may never conclude that the vertical or harmonic aspect is not important, is ignored, or is merely a matter of accident or coincidence. The vertical sonorities throughout this work show great attention to harmonic thought.

Many of the harmonic structures in this work are often polyharmonic in conception. Chords are not exclusively built according to any certain interval, whether tertian, quartal, or tone clusters; instead, harmonies proceed on the idea of chord against chord rather than note against note, using various intervals for chord constructions. Sonorities consisting of superimposed seconds, thirds, fourths, and fifths appear often (see Examples 210, 211 and 212). Close observation reveals that major, minor, diminished, and augmented triads often are combined to give a plush harmonic quality of great density and warmth.

Occasionally a jazz-like harmonic texture is felt, emphasizing blue notes (Examples 213 and 217).

Although all intervals are considered in the harmonic structures, stressing polyharmonic techniques, it is noticeable that tertian influences are strongly observed more often than others.

Characteristic of this work is the floating, wandering quality of the harmonic progressions and melodic designs, showing further influence of the above composers. Frequent octave doubling throughout this work indicates an inclination

Example 215 *sehr hinhaltend* - - - *langsamer als* - -

The musical score consists of two systems, each with three staves. The first system includes a treble staff, a middle staff, and a bass staff. The second system also has three staves. The notation includes various note values, rests, and dynamic markings. Key features include:

- First System:**
 - Top staff: Treble clef, key signature of two flats (B-flat, E-flat). It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked '3'.
 - Middle staff: Treble clef, key signature of two flats. It contains a series of eighth notes, with a triplet of eighth notes marked '3'.
 - Bottom staff: Bass clef, key signature of two flats. It features a series of eighth notes, with a triplet of eighth notes marked '3'.
- Second System:**
 - Top staff: Treble clef, key signature of two flats. It features a series of eighth notes, with a triplet of eighth notes marked '3'.
 - Middle staff: Treble clef, key signature of two flats. It contains a series of eighth notes, with a triplet of eighth notes marked '3'.
 - Bottom staff: Bass clef, key signature of two flats. It features a series of eighth notes, with a triplet of eighth notes marked '3'.

Additional markings include 'Pos.' and 'd = 40' in the first system, and 'zu' in the second system. The tempo marking 'sehr hinhaltend' is written above the first system, and 'langsamer als' is written above the second system.

Example 216

First system of musical notation. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The bottom staff is a single bass clef. The music consists of sustained chords. Annotations include: "Hw: + Quarte 1 1/2, 1'" above the top staff, "Hw. + Mixtur" above the top staff in the second measure, and "Ped: + Schreipfeife 3fach" below the bottom staff.

gleichmäßiges, breites non legato der Viertel

Second system of musical notation. The top staff is a grand staff with a key signature of one flat. The bottom staff is a single bass clef. The music features moving lines with some slurs. Annotations include: "Ow: + Posaune 16'" below the bottom staff, "Ow: + Schalmeyen 4'" above the bottom staff, and "Ped. + Raßposaune 32'" below the bottom staff. Fingering numbers (1-5) are present above some notes in the top staff.

Third system of musical notation. The top staff is a grand staff with a key signature of one flat. The bottom staff is a single bass clef. The music features moving lines with many slurs and fingering numbers (1-5) above and below notes. The system concludes with a double bar line.

Example 21.7

verbreitern - $\text{♩} = 80$ ($\text{♩} = 160$) breitflüssig nachgebend

poco martellato

legato

- Kopp. Ow/Hw

Ped.- Subbaß 16'

- Hohlflöte 4'

- Blockflöte 1'

- Baßposaune 32'

- Dulcian 8'

- Principal 16'

- Octave 8'

- Offenquinte 10 2/3'

(steht: Schreipfeife 3 fach)

+ Kopp. Ow/Ped.

Ow. - Vox humane 8'

- Flötgedackt 4'

- Koppelflöte 2'

steht: Pos 16'

Trp. 8'

Schalm. 4'

2 2/3'

1 3/5'

toward tonality, rather pantonal in effect. Although the linear concept remains of primary function, as indicated by the intervallic expansion of motives, especially in inner voicing, it may be said that the work has a clear and distinct harmonic and tonal attraction for the listener. For instance, a passage that appears strictly linear in construction always has harmonic function and color, and this quality is often of modal derivation (see Examples 211 and 212). The cantus firmus movement, for example, is written over a Lydian modal design, and the last movement is of mixed-mode flavor based strongly on Lydian derivation.

The third movement has historical relationship to Palestrina, in that the texture often appears homophonic but is nevertheless also linear in actual conception (see Example 216). Important is the relationship between the pedal melody and the upper parts. The pedal melody consists of consecutive fourths, while the manual sonorities also stress fourths. The musical effect is not unlike that of parallel organum, and also suggests an influence of quartal thinking. The special characteristics of the third movement suggest a powerful religious atmosphere, unparalleled elsewhere in the work. Oddly, this movement has less relationship to the chorale tune "O Welt, Ich muss dich lassen" than any other, yet is the most church-like and religious in spirit of all three movements.

As mentioned earlier, the ostinato of the first movement is based on fragments of modal melodies in the other two

movements. The modal idea is expressed clearly in the frequent cadential patterns wherein the penultimate note is often a whole step from the last note rather than a half step away. Thus the cadential treatment shows a preference for a conservative, modal texture, while carefully avoiding banal progressions of traditional tonal resolutions. A mixed-mode effect is effected by the composer's juxtaposition of church mode in one voice against an ethnic scale or mixed scale in an accompanying part (see Examples 213 and 217).

Melodically, the work usually follows a smooth, flowing design, a mixture of both chromatic and diatonic textures. Exceptional is the appearance of octave displacement, which gives an angular and athletic quality to melodic design. It is significant that octave displacement is the exception rather than the rule in this composition. The stepwise characteristics emphasize the modal qualities of the work throughout.

Reda's understanding of the organ is thoroughly obvious by his usual avoidance of large and unreasonable leaps and skips in the melodic patterns. Although attempted by some composers, the idea of leaping melodic designs is not idiomatic or effective for the organ.

Rhythmically, conventional grouping, patterns, and metrical units are usually avoided. Metrical signs, bar lines, and familiar rhythmic patterns are frequently absent; yet the texture is nevertheless relatively simple to perform, but is more complex and radical to the ear. The varying

rhythmic groupings and overlapping of phrases do not suggest rhythmic complexity in this work, but rather imply free rhythmic feeling, divorced from traditional beat feeling and phrasing. Free rhythmic feeling here is related to the influence of the modes, especially to their historical significance in plainsong and organum, wherein free rhythm is the essence of the musical texture.

Reda gives specific remarks on registration to be used, and the stops requested are available on most organs, even those of moderate size. The use of mutations will often give added color and intensity to such a musical setting as this, already so abundant and rich in parallel fifths and fourths.

Reda's contrapuntal ability is observed in his simultaneous use of melodies in different rhythms while employing chordal textures in other voices. When the two textures combine, the musical effect is powerful and demanding upon audible comprehension. Perhaps this describes best the polyplanal layer effect of Reda's music (Example 218).

Of particular interest is Reda's avoidance of the chorale tune, "O Welt, Ich muss dich lassen," except for its original statement as the cantus firmus of the second movement. Other than this appearance of the tune, the entire composition shows careful avoidance of the chorale. Reda never uses the full chorale elsewhere in this work. Rather, he carefully avoids this, as he also avoids matrix designs in the 1960 Sonata. Significant, however, is that the two prominent intervals of this work, the fourth and the minor

Example 218

im Folgenden stets:

legato

♩ = 60

Pos: - Krummborn 8' Pos: - Rohrflöte 8'

Ow: - Posaune 16' + Spitzflöte 8' Ped: - Offenquinte 10 2/3'

Trompete 8' Stillgedackt 8' Hohlflöte 4'

Schalmeyen 4' Flötgedackt 4' Baßposaune 32'

Quinte 2 2/3' Quinte 2 2/3' steht: Princip. 16'

Terzflöte 1 3/5' Schwellkasten auf Octave 8'

Dulcian 8'

alle Übergänge im gespannten legato zu nehmen

stark verzögern gehalten wieder fließender

♩ = 56

Pos: - Cymbel

Hw.

Ow.

Oktave 4'

Quinte 2 2/3'

(steht: Oktave 8')

third, are the beginning motives in two phrases of the chorale. The extraction of the two intervals forms the relationship between the chorale and the thematic material of the entire Triptychon. It may thus be concluded that the minor third and the fourth are compositional wellsprings for the entire work, and that their source is the chorale. At the same time, one will conclude that the chorale itself is not important as a melodic source for this work, in its original design, but instead is important as a source for the extraction of motives and intervals that serve to unite this work.

The three-part design of the Triptychon might serve as a prelude, offertory, and postlude for the church service, although not so indicated by the composer. The presence of a chorale tune in the work suggests a possible relationship to the church service.

Toward the conclusion, a new chordal ostinato occurs, only vaguely related to any preceding chordal areas. The progressions are more chromatic than any before and are exclusively tertian. As a contrast, the final chord is polyharmonic, suggesting Reda's unpredictable harmonic moves (Example 219).

Text-painting might ordinarily be suspected in a work that presents the title of a chorale as part of the subheading to the name of the work. Such is not the case in this piece, for in the course of the composition, the text is not given with the tune, nor is the title given above the cantus

Example 219

(- freifließend -)

Pos: - Quinte $2\frac{2}{3}$

- freifließend -

- gehalten -

Pos: - lt. Prinzip, 4'

$d = 42$ - - - bis - - - 44

zu

auf

$d = 40$

Ow. - Stillgedacht 8'

Ow. - Flösged. 4' + Stillged. 8'

zu

Ped: - Gedacht 8'

firmus notes in the second movement, wherein the chorale is stated in its original form in the pedal. Suggesting that text painting exists would therefore be quite a difficult argument to assert. It may only be said that the atmosphere of the work is somewhat puzzling, quite vague, intangible, and mystical. The message of the text is possibly illustrated in these aesthetic qualities. The aloof quality of this work suggests that text painting of an obvious sort would possibly be too rudimentary for a work having the mysterious implications of Reda's Triptychon.

Reda's avoidance of the chorale is an indication of his intangible, unpredictable attitude in composing. Who may say for sure what is the real meaning of this music? An "other-worldly" quality is characteristic of his music, possibly due to his amalgamation of old and new ideas, and his stress on sophisticated procedures at all times. His real contribution lies in the combining of serial procedures with traditional ideas, stressing an attention to harmonic detail and sound effects in the conventional sense. His principal attitude embraces both old and new ideas and seeks a compromise between conservative and advanced musical trends and technical procedures.

CHAPTER V

CONCLUSION

In the course of this study the writer has shown various trends of stylistic thought that exist in the post-War period concerning organ literature. The analysis of the selected compositions has enabled the writer to declare that the three principal trends that have been discussed in the three chapters have indeed an important role as some of the most significant elements of stylistic thinking in contemporary organ music. To indicate that these streams exist in a selected number of composers from various countries has been the guiding theme, or Grundgestalt, as it were, of this study.

The three schools of thought embraced in organ music since the last World War have been shown to include the strong impact of two German forces, forming two trends: the influence of Hindemith, observed in the neo-Baroque works, and the influence of Schoenberg, felt in the compositions referred to as "syncretistic." The French school of organ music, at present popular and often performed, has not produced a certain individualistic stream of thought, but has rather avoided the influence of any one composer. Mentioned earlier was the strange observation that Messiaen, the only French organ composer of advanced contemporary thinking, has definitely made little impact upon other organ composers. The singular position of Messiaen as an organ composer of

recognized stature has been long acknowledged, but his lack of real impact upon current organ literature is somehow baffling. This has been one of the most interesting observations of this study and is one that should be considered worthy of more musical research. But it is now fully realized, after the thorough elaboration of this study, that organ literature is the unfortunate recipient of less attention and more neglect than any other area of musical literature.

At the present time there are two possible prophetic predictions regarding the influence of Messiaen, and these are embodied in the works of two young students of Messiaen who are also among the most brilliant of contemporary performers and composers. They are Jacque Charpentier (1933-) and Jean Guillou (1930-), both of whom have indicated some predilection for Messiaen's style according to notes on their works in Leduc catalogues. This comment is only a suggestion for the future and does not intend to indicate that these composers are to be confirmed followers of Messiaen.

One of the most striking discoveries of this investigation has been the realization that the most famous and important contemporary figures, including Bartók, Berg, Stravinsky, and Webern, have never written solo works for the organ, unless some exist in manuscript form that have not been announced. Publishers' indexes of the above composers have indicated that no organ works have been composed. This

observation is rather alarming when one considers the considerable attention given by Bartók and Stravinsky, in particular, to piano literature. These two composers have written quite a number of works for piano, including short pieces, sonatas, and concerti, many of which are quite familiar to the standard contemporary literature for piano. Berg and Webern also wrote for piano, and although their works are usually less frequently performed than those of other contemporary composers, nevertheless they are of some significance to the pianist. Yet none of these composers has composed for organ. Thus it has become most noticeable in this study that various composers who write for piano have not done so for the organ, and the omission of solo organ works from the repertoires of the greatest names in twentieth-century music has then been considered a fundamental disregard or dislike for the organ. In the case of Stravinsky it has been well worth pondering, for this composer has written so many works for concert rather than church performance, and in Russia the organ has always been regarded as an important concert instrument due to the fact that its use has been forbidden in the Orthodox Church. For these reasons one might think that Stravinsky would have some interest in solo organ music, but none has been shown in his prolific compositional career.

The neglect of the organ by composers who write for the piano indicates their disregard of the instrument. This also indicates that the composers consider the instruments two

entirely different media, which is truly the case, although one might think otherwise from the activities of pianists who attempt to play the organ without proper training. A word of advice should be drawn from this discussion: keyboard instruments are as different one from the other as individual instruments within the string, woodwind, brass, and percussion families; and a person who composes for or performs on one may or may not have ability for another instrument within that family. Thus the writer means to stress that a good pianist may or may not become a good organist, and a good organist may or may not be a good pianist, both musically and technically speaking.

Interesting also is that Hindemith, Messiaen, and Schoenberg, all highly regarded in the literature of the century, have all written for both organ and piano. In the case of Hindemith and Messiaen, each has written equally well for both instruments; however, Schoenberg has written far more idiomatically for piano, and his organ contributions include only two works, one of which, op. 40, the Variations on a Recitative is well known, and the other, an earlier attempt to write a complete sonata for organ, is incomplete. The latter work is the object of an article in Perspectives, wherein the author presents the incomplete work and discusses Schoenberg's ideas about the organ.²⁴ From this description one may discern that Schoenberg's contribution to organ

²⁴ Glenn E. Watkins, "Schoenberg and the Organ," Perspectives of New Music, IV (Fall, 1965), p. 119.

literature is really more in the area of theoretical and technical ideas regarding his compositional procedures. His understanding of the organ is certainly not as thorough as that of Hindemith or Messiaen, who both knew well how to write idiomatically for the organ. The previous declaration of the superior influence of Hindemith must remain for contemporary organ music at the present time.

Schoenberg's problem in writing for the organ was quite fundamental and involved a lack of knowledge concerning the use of foot pedals, registration combinations, expressive abilities of the organ, and, most of all, he lacked knowledge about the actual range of pedal board as well as manuals. He wrote often in ledger lines for the instrument, thinking of the exact tone that he wanted, not considering the octave above or below that might be brought about by use of couplers and stops other than eight foot tone. Therefore, one may stress that his contribution today is in the way of serial techniques rather than in the artistic qualities of the little organ music that he did write.

It is a conclusion of this study that contemporary composers have proved that the organ is still best suited to a neo-Baroque style. The neo-Romantic compositions, as those of the entire French school, overemphasize the pianistic techniques and sometimes also stress too much a flashy display, harmonic rather than contrapuntal thinking, and orchestral dynamic effects. The German writers, on the contrary, have kept to the proper and realistic limitations of the

organ, and have stressed musicianship through proper articulation of playing rather than through the attempts to make the organ a "one-man orchestra or band." As stated in the body of this study, it is rather unfortunate that the Netherlands composers have emulated the French school, especially the earlier and poorer French composers, rather than the German writers. Thus the artistic potential of many otherwise good composers has possibly been nullified.

Most significant in the hopes of this author would be the desire that teachers of organ music on all levels, whether private, church, school, or college, might become interested in the large body of contemporary literature for the King of Instruments. So many recitals and programs of organ music throughout the country indicate that the player thinks he has achieved the ultimate in contemporary literature for the organ if he plays a work of Dupré, Hindemith, Langlais, or Messiaen. Biased attitudes toward new organ music should be eliminated along with the other narrow ideas of musicians in all fields.

Another possibility for future improvement in the area of organ literature is a needed encouragement to church organists to learn contemporary organ literature. Most church organists do not feel much responsibility toward contemporary music, but instead tend to lean toward the desires and preferences of their congregations for playing church organ music. This habit is a regrettable one, and this is one factor that should be corrected; if church organists do

not perform significant contemporary literature for their instrument, no one else can expect the music to reach anyone else interested in organ music.

A final comment should include a word regarding future trends and possibilities for the organ. Although organists and jazzmen are the only musicians who engage in improvisation at the present time, it is somewhat strange that very little activity in the field of aleatory possibility has been done in organ music. The aleatory capacities for this instrument are practically unlimited, as one might surmise, since the fantastic number of pipes and variety of types of pipes could lead to infinite variety in the exchange of pipes of various stops and ranks, and the use of all sorts of devices between swell shades, or use of pencils and other such items under the keys of various manuals. Aleatory possibilities on the organ are infinite in variety and scope; yet no one has apparently made any effort to make use of these areas of extending the ideas of aleatory.

The electronic organ offers vast possibilities for the organist. Although much argument exists at the present time over future possibilities of electronic instruments, one may assert that electronic organs may hold many surprises for the person who believes that the pipe organ can never be properly imitated or equalled. This writer does not wish to declare that electronic organs can equal or surpass the pipe organ; yet the possibilities of the future are always unpredictable.

At the present time, however, organ composers seem more

inclined to favor the development of serial procedures in composition, opposed to other more advanced trends. Even though the contemporary organ literature is at least two or three decades behind that of any other field of music, still it is hopeful that organ music will eventually bring greater contributions from the best composers of our century.

BIBLIOGRAPHY

Books

- Austin, William. Music in the Twentieth Century. New York: W. W. Norton & Company, Inc., 1966.
- Basart, Ann Phillips. Serial Music: A Classified Bibliography. Berkeley and Los Angeles: University of California Press, 1963.
- Blom, Eric (ed.). Grove's Dictionary of Music and Musicians. London: Macmillan & Co., Ltd., 1954.
- Blume, Friedrich (ed.). Die Musik in Geschichte und Gegenwart. Kassel/Basel: Bärenreiter-Verlag, 1949.
- Brindle, Reginald Smith. Serial Composition. London: Oxford University, 1966.
- Bull, Storm. Index to Biographies of Contemporary Composers. New York: Scarecrow Press, 1964.
- Chase, Gilbert. America's Music. New York: McGraw-Hill Book Company, Inc., 1955.
- Collaer, Paul. A History of Modern Music. New York: Grosset & Dunlap, 1961.
- Dallin, Leon. Techniques of Twentieth Century-Composition. Dubuque, Iowa: W. C. Brown Co., Inc., 1964.
- Demuth, Norman. Musical Trends in the Twentieth Century. London: Rockliff & Co., Ltd., 1952.
- Dunwell, Wilfrid. The Evolution of Twentieth-Century Harmony. London: Novello & Co., Ltd., 1960.
- Forte, Allen. Contemporary Tone Structures. New York: Columbia University Press, 1955.
- Graves, William L. Twentieth-Century Fugue. Washington, D.C.: Catholic University of America Press, 1962.
- Hansen, Peter S. An Introduction to Twentieth-Century Music. Boston: Allyn and Bacon, Inc., 1961.
- Hanson, Howard. Harmonic Materials of Modern Music. New York: Appleton-Century-Crofts, Inc., 1960.

- Hindemith, Paul. A Composer's World: Horizons and Limitations. Cambridge: Harvard University Press, 1952.
- _____. The Craft of Musical Composition. London: Schott & Co., Ltd., 1942.
- Hodeir, André. Since Debussy: A View of Contemporary Music. New York: Evergreen Press, 1961.
- Howard, John Tasker. Our American Music. New York: Thomas Crowell Co., 1944.
- Jennings, Donald (ed.). American Composers' Alliance Bulletin. New York: 170 West 74th Street, all vols.
- Lang, Paul Henry (ed.). Contemporary Music in Europe: A Comprehensive Survey. New York: W. W. Norton & Company, Inc., 1965.
- LaRue, Jan. The Elements of Style Analysis. New York: W. W. Norton & Company, Inc., 1965.
- Machlis, Joseph. Introduction to Contemporary Music. New York: W. W. Norton & Company, Inc., 1961.
- Michel, Francois (ed.). Encyclopédie de la Musique. Paris: Fasquelle Editeurs, 1961.
- McNamara, Daniel (ed.). The ASCAP Biographical Dictionary of Composers, Authors, and Publishers. New York: Thomas Crowell Co., 1952.
- Perle, George. Serial Composition and Atonality. Berkeley and Los Angeles: The University of California Press, 1963.
- Persichetti, Vincent. Twentieth-Century Harmony. New York: W. W. Norton & Company, Inc., 1962.
- Reti, Rudolph. The Thematic Process in Music. London: Faber & Co., Ltd., 1961.
- _____. Tonality in Modern Music. New York: Collier Books, 1962.
- Rufer, Josef. Composition with Twelve Notes. London: Barrie & Rockliff, Ltd., 1954.
- Salzer, Felix. Structural Hearing. New York: C. Boni, Inc., 1952.
- Salzman, Eric. Twentieth-Century Music: An Introduction. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967.

- Schonberg, Arnold. Style and Idea. New York: The Philosophical Library, 1950.
- Searle, Humphrey. Twentieth-Century Counterpoint. New York: J. de Graff Co., 1954.
- Slonimsky, Nicolas (ed.). Baker's Biographical Dictionary of Musicians, fifth ed. New York: G. Schirmer, Inc., 1965.
- _____. Music Since 1900. New York: Coleman-Ross Co., Inc., 1949.
- Stein, Erwin. Form and Performance. New York: Alfred A. Knopf, Inc., 1962.
- Thompson, Oscar. The International Cyclopedia of Music and Musicians. New York: Dodd, Mead, & Co., 1964.
- Ulehla, Ludmila. Contemporary Harmony. New York: Free Press, Inc., 1966.
- Vincent, John N. The Diatonic Modes in Modern Music. New York: The University of California Press, 1951.
- Walker, Alan. A Study in Musical Analysis. London: Barrie & Rockliff, Ltd., 1962.
- Yasser, Joseph. A Theory of Evolving Tonality. New York: The American Library of Musicology, 1932.

CHECK LIST

Books

- Bornefeld, Helmut. Orgelbau and neue Orgelmusik. Kassel/Basel: Bärenreiter-Verlag, 1952.
- Brenn, Franz. Form in der Musik. Freiburg/Schweiz: University of Freiburg Verlag, 1953.
- Brothier, J. La Jeune France. Paris, 1955.
- Buchholz, Friedrich. Vom Bindung und Freiheit der Musiker in der Gemeinde. Kassel/Basel: Bärenreiter-Verlag, 1955.
- Cohn, Arthur. Twentieth-Century Music in Western Europe: Compositions and Recordings. Philadelphia: Lippincott Co., Inc., 1965.

- Copland, Aaron. Our New Music. New York: McGraw-Hill Book Company, Inc., 1941.
- Delestre, Abbé. L'oeuvres de Marcel Dupré. Paris: Music sacrée Editeurs, 1952.
- Demarquez, Suzanne. André Jolivet. (in preparation).
- Dufourcq, Norbert. La Musique d'Orgue Française. Paris: Floury Editeurs, 1949.
- Ellinwood, Leonard. History of American Church Music. New York: Morehome-Gorham Co., Inc., 1953.
- Erpf, Hermann. Vom Wesen der Neuen Musik. Stuttgart: Schwab-Verlag, 1949.
- Fellerer, Karl Gustav. Joseph Haas Begegnung. Köln: Wort und Werk Verlag, 1949.
- Gleason, Harold. Contemporary American Music. Music Literature Outlines, Series IV. Rochester, New York: Levis Music Stores, (in preparation).
- Hartog, Howard (ed.). European Music in the Twentieth Century. New York: Praeger & Co., Inc., 1957. (First published in 1954: London.)
- Herzfeld, Friedrich. Musica Nova. Berlin: Ullstein-Verlag, 1954.
- Höffer, Paul. Neue Wege der zeitgenössischen Musik. Aufbau-Verlag, 1946.
- Hoffmann, Hans. Vom Wesen der zeitgenössischen Kirchenmusik. Kassel/Basel: Bärenreiter-Verlag, 1949.
- Jöde, Fritz. Vom Wesen und Werden der Jugendmusik. Mainz: B. Schott's Söhne, 1954.
- Klein, Rudolf. J. N. David-eine Studie. Vienna: Universal Edition, 1964.
- Laux, Karl. Musik and Musiker der Gegenwart. Essen: W. Spaël-Verlag, 1949.
- Machabey, Armand. Portrait des 30 Musiciens Française Contemporaine. Paris: Richard-Masse Editeurs, 1949.
- Marier, Thomas. The Organ Music of Flor Peeters. Boston: Caecilia Music Press, 1948.

- Marquis, G. Welton. Twentieth-Century Music Idioms. London: Prentice-Hall International, 1964.
- Mitchell, Donald. The Language of Modern Music. London: Faber & Co., Ltd., 1963.
- Mohr, Ernst. Willy Burkhard: Leben und Werk. Zürich: Atlantis-Verlag, 1957.
- Mooser, Robert A. Aspects de la Musique Contemporaine. Genf, 1957.
- _____. Visage de la Musique Contemporaine, 1957-1961. Paris: Julliard Editeurs, 1962.
- Moser, Hans J. Die evangelische Kirchenmusik in Deutschland. Darmstadt: C. Merseburger-Verlag, 1953.
- Nestler, Gerhard. Der stil in der neuen Musik. Zürich: Atlantis-Verlag, 1958.
- Peeters, Flor. De Orgelkunst in Belgie sedert Lemmens. Brügge: Musica Sacra, Nr. 51, 1950.
- Pepping, Ernst. Stilwende der Musik. Mainz: B. Schott's Söhne, 1934.
- Ramin, Günther. Gedanken zur Klärung des Orgelproblems. Kassel/Basel: Bärenreiter-Verlag, 1955.
- Read, Herbert E. The Meaning of Art. New York: Pelican Press, 1949.
- Rohwer, Jens. Neueste musik: ein Kritischer Bericht. Stuttgart: Klett-Verlag, 1965.
- _____. Tonale Instruktionen und Beiträge zur Kompositionslehre. Wolfenbüttel: Mösseler-Verlag, 1951.
- Rostand, Claude. La Musique Francaise Contemporaine. Paris: Presses Universitaires de France, 1952.
- _____. Olivier Messiaen. Paris: Ventadour Editeurs, 1958.
- Rothschild, L. Style in Art. New York: Yoseloff Press, 1960.
- Sachs, Curt. The Commonwealth of Art. New York: W. W. Norton & Company, Inc., 1946.
- Schnoor, Hans. Vierhundert Jahre von Musik Kultur. Dresden: Dresdener-Verlag, 1948.

- Schuh, Willi. Von neuer musik. Zürich: Atlantis-Verlag, 1955.
- _____. Schweitzerische Musik der Gegenwart. Zürich: Atlantis-Verlag, 1948.
- Sessions, Roger. The Musical Experience of Composer, Performer, Listener. Princeton: Princeton University Press, 1950.
- Stravinsky, Igor. Poetics of Music. Cambridge, Mass.: University of Harvard Press, 1947.
- Stuckenschmidt, Hans Heinz. J. N. David-Betrachtungen zu seinem Werk. Wiesbaden: Breitkopf & Härtel, 1965.
- Visser, P. Moderne niederlandische Orgelmusik. Amsterdam: Donemus, 1958-1960.
- Wemen, H. Musica Organi. Stockholm: Nordiska Musik Förlaget, 1957.
- Wörner, Karl Heinrich. Musik der Gegenwart. Mainz: B. Schott's Söhne, 1949.
- _____. Neue Musik in der Entscheidung. Mainz: B. Schott's Söhne, 1954.
- Zurlinden, Hans. Willy Burkhard. Zürich: E. Rentsch-Verlag, 1956.

BIBLIOGRAPHY

Articles

- Ackerman, James S. "A Theory of Style," Journal of Aesthetics and Art Criticism, XX (1962), p. 227.
- Cone, Edward T. "Analysis Today," Problems of Modern Music, (New York: W. W. Norton & Company, Inc., 1960) p. 34.
- Cooke, Deryck. "In Defense of Functional Analysis," Musical Times, No. 100 (September, 1959), p. 456.
- Epperson, Gordon. "A Yardstick for Musical Judgments," Music Journal, XX (1962), p. 940.
- Forte, Allen. "Bartók's 'Serial' Composition," Problems of Modern Music, (New York: W. W. Norton & Company, Inc., 1960) p. 95.

- Herford, Julius. "Form and Style," The American Music Teacher, XI (1962), p. 11.
- Hibberd, Lloyd. "A Note on Musical Styles," The Music Review, (1958), p. 201.
- Ivey, Donald. "Comparative Analysis-an Approach to Style," National Association of Teachers of Singing Bulletin, XXII (1965), p. 18.
- Keller, Hans. "Functional Analysis," The Music Review, XIX (1958), p. 191.
- _____. "Modern Music and Its Critics," The Chesterian, XXXIII (1959), p. 69.
- _____. "Strict Serial Technique in Classical Music," Tempo, XXXVII (Autumn, 1955), p. 12.
- LaRue, Jan. "The Elements of Style Analysis," Journal of Music Theory, VI (1962), p. 91.
- Metzger, Heinz. "Abortive Concepts in the Theory and Criticism of Music," Die Reihe, No. 5 (1961), p. 21.
- Michell, Joyce. "Aesthetic Judgment in Music," Journal of Aesthetics and Art Criticism, XIX (Fall, 1960), p. 73.
- _____. "Criteria of Criticism in Music," Journal of Aesthetics and Art Criticism, XXI (1962), p. 27.
- Raynor, Henry. "Form and Style," The Chesterian, XXVIII (1953), p. 42.
- Truscott, Harold. "Style in Music," The Music Review, XIX (1958), p. 211.
- Watkins, Glenn E. "Schoenberg and the Organ," Perspectives of New Music, IV, No. 1 (Fall, 1965), p. 119.
- Westergaard, Peter. "Some Problems in Rhythmic Theory and Analysis," Perspectives of New Music, I, No. 1 (1962), p. 180.
- Youngblood, Joseph E. "Style as Information," Journal of Music Theory, II (1958), p. 24.

CHECK LIST

Articles

- Adrio, Adam. "Lust hab' ich g'habt zur Musik," Musica, XV (1961), p. 473.
- Ahrens, Joseph. "Die zeitgenössische Orgelmusik in der katholische Liturgie," Musik und Altar, III (1950), p. 45.
- Babbitt, Milton. "Twelve-tone Invariants as Compositional Determinants," Problems of Modern Music (1962), p. 60. Reprint from The Musical Quarterly (April, 1960).
- Bieske, Walther. "Die Orgelwerke Hugo Distlers," Musik und Kirche, XXII (1952), p. 177.
- Blankenburg, Walter. "Die evangelische Kirchenmusik der Gegenwart," Musik und Kirche, XXXIV (1964), p. 1.
- Bornefeld, Helmut. "Hugo Distler," Musica (1947), p. 142.
- Brix, Bettina. "Johannes Driessler," Die Neue Schau, V (1951), p. 130.
- Büttner, H. "Johann David," Zeitschrift für Musikwissenschaft, 1938.
- Clarke, Henry Leland. "Toward a Musical Periodization of Music," Journal of the American Musicological Society, XI (1956), p. 25.
- Dalton, James. "Organ Music of our Century," The Musical Times, No. 106 (May, 1965), p. 374.
- Denis, Pierre. "Maurice Duruflé," L'Orgue (Paris), 1949.
- _____. "Les Organists Francaise d'Aujourd'hui," L'Orgue, No. 72 (July, 1954).
- Distler, Hugo. "Die Orgelmusik unserer Zeit," Musica, I (1941), p. 147.
- Döhl, Friedhelm. "Wege der Neuen Musik," Neue Zeitschrift für Musik, No. 126 (March, 1965), p. 105.
- Dürr, Alfred. "Gedanken zum Kirchenmusik-Schaffen Ernst Peppings," Musik und Kirche, XXXI (1961), p. 145.
- Flower, J. A. "The Composer in Today's World," The Music Journal, XXIV (March, 1966), p. 100.
- Foesel, K. "Karl Höller," Neue Musikzeitung, IV (1950), p. 33.

- Forte, Allen. "Schenker's Conception of Musical Structure," Journal of Music Theory, II (1959), p. 1.
- Gehring, Philip. "Distler's Organ Works," The American Organist, No. 46 (July, 1963), p. 14.
- Goldbeck, F. "The Strange Case of André Jolivet," The Musical Quarterly, XXXV (1949), p. 1.
- Grossmann, U. "Neue Werke von Helmut Bornefeld," Musik und Kirche, XXVI (1956), p. 89.
- Günther, Siegfried. "Die Orgelwerke von Olivier Messiaen," Musik und Kirche, XXX (1960), p. 26.
- Halm, August. "Über den Wert musikalischer Analyse," Musik und Kirche, XXI (1951), p. 83.
- Högner, Friedrich. "Günter Raphaels Tode," Gottesdienst und Kirchenmusik, Vol. VI (München, 1960).
- Johns, Donald. "The Protestant Chorale in Contemporary German Organ Music," The American Music Teacher, XIII (1964), p. 14.
- Jones, G. T. "Symbols Used in Musical Analysis," Bulletin of the Council for Research in Music Education, II (1964), p. 9.
- Jung, Ludwig. "Johannes Driessler," Schweizerische Musikzeitung, IV (1951), p. 150.
- Kameke, E. von. "Orgel Improvisation im Gottesdienst," Die evangelische Kirchenmusik, XXVII (1950-51).
- Karthauss, Werner. "Die musikalische Analyse," Musik und Kirche, XXI.
- Kass, Werner. "Zur Analyse der moderne Musik," Schweizerische Musikzeitung, No. 102 (1962), p. 2.
- Kaufmann, Harald. "Fortschritt und Reaktion in der Lehre Heinrich Schenkers," Neue Zeitschrift für Musik, XXVI (1965), p. 5.
- Keller, Hans. "Functional Analysis," Musical Opinion, No. 82 (December, 1958), p. 157.
- _____. "The Problem of Modern Music," The Musical Times, No. 102 (January, 1961), p. 26.
- _____. "Wordless Functional Analysis," The Score, XXII (February, 1958), p. 56.

- Klein, Rudolf. "Anton Heiller auf dem Wege zur Psalmenkantate," Österreichische Musikzeitschrift, XX, 1955.
- _____. "Johann David und die Reihentechnik," Österreichische Musikzeitung, XV (1960), p. 505.
- Klotz, Hans. "Zum Tode von Günter Raphael," Musik und Kirche, XXX (1960), p. 289.
- Kolneder, Walter. "Johann David und das Orgelschaffen in Österreich," Österreichische Musikzeitschrift, XIII (Wien), 1958.
- Krenek, Ernst. "Extents and Limits of Serial Techniques," Problems of Modern Music (New York), 1960.
- Krieger, Ernst. "Ernst Peppings Choralbearbeitungen," Musik und Kirche, V (1933).
- Lade, J. "The Music of Flor Peeters," The Listener, (London), 1955.
- Mersmann, Hans. "A Method for the Analysis of New Music," The International Music Educator, VI (October, 1962), p. 177.
- Messiaen, Olivier. "Musikalisch Glaubensbekenntnis," Melos, XXV (1958).
- Michel, G. "André Jolivet, Essai sur un Septième Esthétique Musicale," Revue de Musicologie, No. 204 (January, 1947).
- Mohr, Ernst. "Betrachtungen zum Stil, Werk, und Persönlichkeit Willy Burkhardts," Schweizerische Musikzeitung (1950), p. 255.
- Moreux, S. "Un Nouveau Béla Bartók," La Revue Française, XXXVI (1952).
- Moser, Hans J. "Kurt Doeblers," Zeitschrift für Kirchenmusik, (February, 1951).
- _____. "Günter Raphael," Der Kirchenmusiker, XI (1960), p. 262.
- Mudde, W. "De Componist Hugo Distler," Mens en Melodie (Utrecht, 1950), p. 254.
- Müry, A. "Willy Burkhard," Musica, IV (1950), p. 60.

- Oeser, F. "J. N. David," Jahrbuch der deutschen Musik (Leipzig, 1943).
- Peeters, Flor. "Belgian Organ School Organists," Hinrichsen's Musical Year Book, VI (London, 1949), p. 207.
- Reda, Siegfried. "Selbstbildnis," Musik und Kirche, XVI (1947), p. 81.
- Rehberg, K. "Reinhard Schwarz-Schilling," Musica, V (1951).
- Reimer, B. "Information theory and the Analysis of Musical Meaning," Bulletin of the Council of Research in Music Education, II (1964), p. 14.
- Riemer, Otto. "Prophetische Musik," Musica, I (1947), p. 280.
- _____. "Unausgeschöpfte Tonalität," Musica, VII (1953).
- Roessert, H. "Karl Höller," Zeitschrift für Musik, No. 114
- Rutz, H. "J. David," Musica (1951), p. 91.
- Schmidt, Hans. "Untersuchung zum Orgelchorale Ernst Peppings," Musik und Kirche, XXIV (1954).
- Schweinsberg, Karl Heinz. "Johannes Driessler," Musik und Kirche, I (1950), p. 12.
- Schweizer, G. "Kurt Hessenberg," Neue Musikzeitung, III (München, 1949).
- Siegmund-Schultze, Walter. "Einige Worte zur Analyse," Musik und Gesellschaft, XIV (December, 1964), p. 740.
- Stolz, E. "Johannes Driessler," Die Kulturgemeinde, VII (1951), p. 128.
- Stuckenschmidt, Hans Heinz. "Neue Musik," Suhrkamp, II (Berlin, 1952).
- Sumner, William. "The French Organ School," Hinrichsen's Musical Yearbook, VI (London, 1949), p. 281.
- Valentin, Erich. "Johannes Driessler," Zeitschrift für Musik, VII (1950), p. 353.
- Walker, Alan. "Music and Analysis," Music and Musicians, XI (December, 1962), p. 24.
- Walter, R. "Zeitgenössischen deutschen Orgelmusik," Melos, XX (1953), p. 37.

Westphal, K. "Analyse und neue Musik," Musik und Kirche, XXIV (1954), p. 5.

Wuorinen, C. "Notes on the Performance of Contemporary Music," Perspectives of New Music, III, No. 1 (1964), p. 10.

CHECK LIST

Dissertations

Bean, Calvert, Jr. "Information Theory Applied to the Analysis of a Particular Process in Tonal Music." Unpublished Ph.D. dissertation, University of Illinois, 1961.

Gross, Buford S. "Modern Organ Literature." Unpublished Ph.D. dissertation, Northwestern University, 1941.

Johns, Donald. "The Organ Chorales of Johann N. David." Unpublished Ph.D. dissertation, Northwestern University, 1960.

Kessler, Franz. "Neue Bestrebungen auf dem Gebiete des Orgelchorals." Unpublished Ph.D. dissertation, University of Mainz, 1949.

Kliwer, Vernon Lee. "The Concept of Organic Unity in Musical Criticism and Analysis." Unpublished Ph.D. dissertation, Indiana University, 1961.

Schmidt, Hans. "Untersuchung zur choralbezogenen Orgelmusik seit Max Reger." Unpublished Ph.D. dissertation, University of Erlangen, 1951.

Stellhorn, Martin. "The Mid-twentieth Century Chorale Prelude." Unpublished Ph.D. dissertation, Washington State University, 1964.

Stockmeier, Wolfgang. "Die deutsche Orgelsonaten der Gegenwart." Unpublished Ph.D. dissertation, University of Köln, 1958.

BIBLIOGRAPHY

Musical Works

Adler, Samuel. Toccata, Recitation, Postlude. London: Oxford University Press, 1960-1962.

- Ahrens, Joseph. Triptychon über B-A-C-H. Mainz: B. Schott's Söhne, 1949.
- _____. Verwandlungen I. Mainz: B. Schott's Söhne, 1963.
- Arnell, Richard. Second Organ Sonata. London: Hinrichsen Edition, No. 551a, 1957.
- Badings, Henk. Prelude and Fugue IV. Amsterdam: Donemus, 1956.
- Bornefeld, Helmut. Choralpartita VII. Kassel: Bärenreiter-Verlag, 1955.
- Burkhard, Willy. Choral-Triptychon. Kassel: Bärenreiter-Verlag, 1953.
- David, J. N. Partita über B-A-C-H. Wiesbaden: Breitkopf & Härtel, 1964.
- Demessieux, Jeanne. Triptyque. Paris: Durand & Cie., 1949.
- Genzmer, Harald. Sonate. Mainz: B. Schott's Söhne, 1963.
- _____. Tripartita in F. Mainz: B. Schott's Söhne, 1945.
- Ginastera, Alberto. Toccata, Villancico, y Fuga. Buenos Aires: Barry & Cia., 1947.
- Luening, Otto. Fantasia. New York: C. F. Peters Corporation, 1963.
- Mul, Jan. Choral Joyeux. Amsterdam: Donemus, 1956.
- Pepping, Ernst. Drei Fugen über B-A-C-H. Mainz: B. Schott's Söhne, 1949.
- Pinkham, Daniel. Suite for Organ. Boston: E. C. Schirmer Music Co., 1952.
- Reda, Siegfried. Preludium, Fuge, and Quadruplum. Kassel: Bärenreiter-Verlag, 1957.
- _____. Sonate. Kassel: Bärenreiter-Verlag, 1960.
- _____. Triptychon. Kassel: Bärenreiter-Verlag, 1951.
- Schroeder, Hermann. Partita: "Veni Creator Spiritus". Mainz: B. Schott's Söhne, 1959.
- Wuensch, Gerhard. Sonata Breve. Los Angeles: The California Organist, Avant Press, 1963.

CHECK LIST

Musical Works

- Ahrens, Joseph. Cantiones Gregorianae. 3 vols., Nos. 4787-4789. Mainz: B. Schott's Söhne, 1955.
- _____. Verwandlungen II. No. 5435. Mainz: B. Schott's Söhne, 1964.
- Andriessen, Hendrik. Sonata da Chiesa. New York: C. F. Peters Corporation, 1957.
- Arnell, Richard. First Organ Sonata. New York: C. F. Peters Corporation, 1956.
- Backes, Lotte. Improvisations on an Original Theme. No. 18 ISCOM. London: Novello & Co., Ltd.
- Barber, Samuel. Chorale Prelude, op. 37. Boston: E. C. Schirmer Music Co., 1964.
- Bassett, Leslie. Toccata. New York: American Composers' Alliance Bulletin, 1959.
- Beck, Conrad. Choralsonate. No. 4149. Mainz: B. Schott's Söhne.
- Bender, Jan. Choralvorspiele. 3 vols., Nos. 2429, 2431, 2434. Kassel/Basel: Bärenreiter-Verlag, 1963.
- Berlinski, Hermann. Elegy. New York: American Composers' Alliance Bulletin, 1962.
- Binkerd, Gordon. Andante, 1956. New York: Associated Music Publishers, Inc., 1956.
- _____. Variation on "Jesu meine Freude". New York: American Composers' Alliance Bulletin, 1952.
- _____. Andante. New York: American Composers' Alliance Bulletin, 1955.
- _____. Andante Cantabile. New York: American Composers' Alliance Bulletin, 1961.
- Bornefeld, Helmut. Begleitsätze. 6 vols., Nos. 2212-2217. Kassel/Basel: Bärenreiter-Verlag.
- _____. Choralpartiten. 8 vols., Nos. 2420-3975. Kassel/Basel: Bärenreiter-Verlag.

- _____. Choralvorspiele. 2 vols., Nos. 3515-3516.
Kassel/Basel: Bärenreiter-Verlag.
- _____. Orgelstücke. No. 2330. Kassel/Basel:
Bärenreiter-Verlag.
- Brant, Henry. Underworld. New York: American Composers'
Alliance Bulletin, 1963.
- Brydson, John. Organ Sonatina. New York: C. F. Peters
Corporation, 1957.
- Burkhard, Willy. Fantasie und Choral, op. 58. No. 2057.
Kassel/Basel: Bärenreiter-Verlag.
- _____. 2 Partiten. Nos. 2647-2648. Kassel/Basel:
Bärenreiter-Verlag.
- _____. Preludium und Fuge. No. 2646. Kassel/Basel:
Bärenreiter-Verlag.
- _____. Fantasie, op. 32. No. 2243. Mainz: B. Schott's
Söhne.
- Canning, Thomas. Organ Sonata. New York: American Com-
posers' Alliance Bulletin, 1960.
- Charpentier, Jacques. Six offertoires. Paris: Alphonse
Leduc & Cie., 1962.
- Christopher, Cyril. Sonata Brevis. New York: C. F. Peters
Corporation.
- _____. Preludes, Interludes, and Postludes. New York:
C. F. Peters Corporation, 1957.
- Cochereau, Pierre. Three Variations. Paris: Alphonse Leduc
& Cie.
- Cook, J. Fanfare. London: Novello & Co., Ltd.
- _____. Improvisation on "Veni Creator Spiritus". No. 258
O.C. London: Novello & Co., Ltd.
- Cowell, H. Hymn and Fuguing Tune. New York: American Com-
posers' Alliance Bulletin, 1962.
- Cundick, Robert. Divertimento. No. 19 ISCOM. London:
Novello & Co., Ltd.
- _____. Sonatina. No. 20 ISCOM. London: Novello & Co.,
Ltd.

- David, J. N. Chaconne und Fuga. No. 6402. Wiesbaden: Breitkopf & Härtel, 1962.
- _____. Partita. Wiesbaden: Breitkopf & Härtel, 1955.
- _____. Toccata und Fuge. Wiesbaden: Breitkopf & Härtel, 1962.
- Degen, Helmut. Orgel Konzert. No. 3682. Mainz: B. Schott's Söhne.
- Dirksen, Richard. Prelude on "Urbs Beata". No. 15 ISCOM. London: Novello & Co., Ltd.
- Distler, Hugo. 30 Stücke, op. 18, No. 1. No. 1288. Kassel/Basel: Bärenreiter-Verlag.
- _____. Orgelchoralbearbeitungen, op. 8. No. 1222. Kassel/Basel: Bärenreiter-Verlag.
- _____. 2 Orgelpartiten. Nos. 637-883. Kassel/Basel: Bärenreiter-Verlag.
- _____. Orgelsonate, op. 18, No. 2. No. 1308. Kassel/Basel: Bärenreiter-Verlag.
- Donovan, Richard. Two Chorale Preludes. New York: American Composers' Alliance Bulletin, 1960.
- Driessler, Johannes. Orgelsonaten, op. 30. 8 vols., Nos. 2795-2814. Kassel/Basel: Bärenreiter-Verlag, 1950-1960.
- Fischer, Irwin. Legend and Toccata for Organ. New York: American Composers' Alliance Bulletin, 1962.
- Fortner, Wolfgang. Intermezzi. No. 4718. Mainz: B. Schott's Söhne, 1962.
- Fricker, Peter. Choral. No. 10564. Mainz: B. Schott's Söhne, 1966.
- _____. Pastorale. No. 10742. Mainz: B. Schott's Söhne, 1966.
- Galajikian, Florence. Organ Piece. New York: American Composers' Alliance Bulletin, 1964.
- Guillou, Jean. Eighteen Variations. Paris: Alphonse Leduc & Cie., 1955-1965.
- _____. Sinfonietta. Paris: Alphonse Leduc & Cie., 1955-1965.

_____. Fantasie. Paris: Alphonse Leduc & Cie.,
1955-1965.

_____. Toccata. Paris: Alphonse Leduc & Cie.,
1955-1965.

_____. Preludes. Paris: Alphonse Leduc & Cie.,
1955-1965.

Heiller, Anton. Sonata. Vienna: Universal Edition.

Hessenberg, Kurt. Choralpartiten, op. 43. Nos. 4293-4294.
Mainz: B. Schott's Söhne, 1966.

_____. Trio Sonata, op. 56. No. 4535. Mainz:
B. Schott's Söhne, 1966.

Hindemith, Paul. Organ Concerto. No. 5388. Mainz:
B. Schott's Söhne, 1962.

Höller, Karl. Ciacona, op. 54. No. 4346. Mainz:
B. Schott's Söhne.

_____. Choral-Passacaglia, op. 61. No. 5288. Mainz:
B. Schott's Söhne.

Jackson, Francis. Three Pieces. No. 4 NOMC. London:
Novello & Co., Ltd.

_____. Toccata and Choral in F. No. 275 O.C. London:
Novello & Co., Ltd.

Jacob, Gordon. Prelude, Meditation, and Fanfare. No. 13
NOMC. London: Novello & Co., Ltd.

Joubert, John. Passacaglia and Fugue. No. 12 ISCOM. London:
Novello & Co., Ltd.

Kameke von, E. Toccata and Variation. No. 6325. Wiesbaden:
Breitkopf & Härtel, 1959.

Kohs, Ellis. Capriccio for Organ. New York: American
Composers' Alliance Bulletin, 1960.

Messiaen, Olivier. Le Livre d'Orgue. Paris: Alphonse Leduc
& Cie., 1951.

_____. Messe de la Pentecost. Paris: Alphonse Leduc
& Cie., 1950.

Micheelsen, Hans-Friedrich. Choralmusik. 11 stücke,
No. 1311. Kassel/Basel: Bärenreiter-Verlag.

- _____ . 30 stücke für die Kleinorgel. No. 1679. Kassel/
Basel: Bärenreiter-Verlag.
- _____ . 4 Orgelkonzerten. Nos. 2058, 2065, 2748, 3974.
Kassel/Basel: Bärenreiter-Verlag.
- Milford, Robin. Seven Sketches. No. 296 O.C. London:
Novello & Co., Ltd.
- Milhaud, Darius. Suite. New York: Associated Music
Publishers, Inc.
- _____ . Sonata. New York: Associated Music Publishers,
Inc.
- Newlin, Dika. Sonata da Chiesa. New York: American Com-
posers' Alliance Bulletin, 1959.
- Noehren, Robert. Fugue and Assorted Pieces. New York:
Associated Music Publishers, Inc.
- Peeters, Flor. Three Preludes and Fugues, op. 72. No. 4334.
London: Schott & Co., Ltd.
- Pepping, Ernst. Böhmisches Orgelbuch. 2 vols., Nos. 2749-
2750. Kassel/Basel: Bärenreiter-Verlag.
- _____ . Hymnen. No. 2747. Kassel/Basel: Bärenreiter-
Verlag.
- _____ . 3 Partiten. Nos. 2753-2755. Kassel/Basel:
Bärenreiter-Verlag.
- _____ . Sonate. No. 2644. Kassel/Basel: Bärenreiter-
Verlag.
- _____ . 12 Choralvorspiele. No. 2645. Kassel/Basel:
Bärenreiter-Verlag.
- _____ . 25 Chorals. No. 4723. Mainz: B. Schott's Söhne.
- _____ . Grosses Orgelbuch. 3 vols., Nos. 3729-3731.
Mainz: B. Schott's Söhne.
- _____ . 2 Concerti. Nos. 3733-3734. Mainz: B. Schott's
Söhne.
- _____ . 4 Fugues. No. 3816. Mainz: B. Schott's Söhne.
- _____ . 2 Fugues. No. 3817. Mainz: B. Schott's Söhne.
- _____ . Toccata and Fugue. No. 3737. Mainz: B. Schott's
Söhne.

- _____. Kleines Orgelbuch. No. 3735. Mainz: B. Schott's Söhne.
- Pisk, Paul. Organ Prelude, op. 56. New York: American Composers' Alliance Bulletin, 1956.
- Poppen, H. 14 Chorale Preludes. Mainz: B. Schott's Söhne.
- Ramin, Günther. Chorale-Suite, op. 6. Wiesbaden: Breitkopf & Härtel.
- _____. Fantasy in E minor, op. 4. Wiesbaden: Breitkopf & Härtel.
- _____. Prelude, Largo and Fugue, op. 5. Wiesbaden: Breitkopf & Härtel.
- _____. 125 Choralvorspiele. 3 vols., No. 6344. Wiesbaden: Breitkopf & Härtel, 1958.
- Raphael, Günter. Sonate, op. 68. No. 6275. Wiesbaden: Breitkopf & Härtel, 1955.
- Reda, Siegfried. Adventspartita. No. 434. Kassel/Basel: Bärenreiter-Verlag.
- _____. Cantus-firmus-Stücke. No. 3973. Kassel/Basel: Bärenreiter-Verlag.
- _____. Choralkonzert. No. 2653. Kassel/Basel: Bärenreiter-Verlag.
- _____. 3 Choral-Konzerte. Nos. 2066-2068. Kassel/Basel: Bärenreiter-Verlag.
- _____. 30 Chorale. No. 2064. Kassel/Basel: Bärenreiter-Verlag.
- _____. Choralvorspiele. No. 1763. Kassel/Basel: Bärenreiter-Verlag.
- _____. 6 Stücke. No. 1678. Kassel/Basel: Bärenreiter-Verlag.
- _____. Marienbilder. No. 436. Kassel/Basel: Bärenreiter-Verlag.
- _____. 3 Orgel Konzerte. Nos. 2069, 2073, 2433. Kassel/Basel: Bärenreiter-Verlag.
- _____. Vorspiele. No. 2650. Kassel/Basel: Bärenreiter-Verlag.

- Riegger, Wallingford. Canon and Fugue. New York: American Composers' Alliance Bulletin, 1952.
- Schroeder, Hermann. Die Marianischen Antiphonen. No. 4538. Mainz: B. Schott's Söhne.
- _____. 7 Intradén. No. 5071. Mainz: B. Schott's Söhne.
- _____. Orgelchoräle im Kirchenjahr. No. 5426. Mainz: B. Schott's Söhne.
- _____. Orgelmesse. No. 5381. Mainz: B. Schott's Söhne.
- _____. Erste Sonate. No. 4941. Mainz: B. Schott's Söhne.
- _____. Zweite Sonate. No. 5493. Mainz: B. Schott's Söhne.
- _____. 5 stücke für Violine und Orgel. No. 4911. Mainz: B. Schott's Söhne.
- Schwarz-Schilling, Reinhard. Kanonische Choralbearbeitung. No. 2080. Kassel/Basel: Bärenreiter-Verlag.
- _____. Prelude and Fugue. No. 2075. Kassel/Basel: Bärenreiter-Verlag.
- _____. 12 Choralvorspiele. No. 433. Kassel/Basel: Bärenreiter-Verlag.
- Searle, Humphrey. Toccata alla Passacaglia, op. 31. No. 10580. New York: Associated Music Publishers, Inc.
- Stout, Alan. Eight Organ Chorales. New York: American Composers' Alliance Bulletin, 1960.
- Thomson, Virgil. Pange lingua. Boston: E. C. Schirmer Music Co.
- Trexler, Georg. Introduction and Passacaglia. No. 5799. Wiesbaden: Breitkopf & Härtel, 1949.
- _____. Toccata. No. 5775. Wiesbaden: Breitkopf & Härtel, 1949.
- Vogler, Ernst. 2 Toccaten. Nos. 6413-6414. Wiesbaden: Breitkopf & Härtel.
- Wenzel, Eberhard. Fuga Variata. No. 2649. Mainz: B. Schott's Söhne.

Wiemer, Wolfgang. 6 Choralvorspiele. No. 6408. Wiesbaden:
Breitkopf & Härtel, 1961.

Partita. No. 6407. Wiesbaden: Breitkopf &
Härtel, 1960.

APPENDIX
BIOGRAPHICAL NOTES ON THE COMPOSERS

Samuel Adler (1927-). Born in Germany. Composer of numerous works for various media. Formerly composition teacher at North Texas State University, now at Eastman School of Music. Composer of sacred services for use at Temple Emmanuel in Dallas, Texas.

Joseph Ahrens (1904-). Composer of considerable amount of music for organ, church music, and various choral music. Has held various teaching positions in Germany, and since 1950, has been Professor of church music at the Musikhochschule in Berlin.

Richard Arnell (1917-). Born in London. Pupil of John Ireland at the Royal College of Music. Has composed over eighty compositions for almost every genre. He composed in New York from 1939 to 1946.

Henk Badings (1907-). Born in Indonesia but was brought up in Holland. His studies in mining engineering prepared him for his later experiments in music. Became Director of the Royal Conservatory at The Hague in 1941.

Helmut Bornefeld (1906-). Studied organ with Arnold Strebel and Hermann Keller. Interested in modern music since 1931, especially in the union of traditional and more advanced ideas in composition.

Since 1946 he has worked with Reda in the Heidenheimer Arbeitstage für neue Kirchenmusik, and this organization has become important in the field of contemporary church music. Has greater interest in Protestant church music; also has stressed the idea of Gebrauchsmusik in trying to encourage the interests of the public in music.

Willy Burkhard (1901-1955). A pupil of Karg-Elert, this Swiss composer has been most active in vocal music production. Has shown an influence of diverse stylistic backgrounds, such as the Netherlands School, Bach, Bartók, Hindemith, Schoenberg, and Stravinsky. Always emphasizes religious beliefs and mysticism in all his music.

Johann David (1895-). Born in upper Austria. Studied at the Vienna Academy, 1920-1923. Established a Bach choir at the School of J. Marx. Choir director and composer as well as teacher at the Leipzig Conservatory, 1934-1939. Karl Straube and Albert Schweitzer were under his teaching in Leipzig. After the War was director of the Mozarteum at Salzburg. Since 1954, he has been Director of the Stuttgart Musikhochschule, and has done private composing.

Jeanne Demessieux (1921-). Born in Montpellier. Studied at the Conservatoire National de Paris. Has concertized extensively since 1946, making three tours of the United States in 1953, 1955, and 1958. Since

1952, Professor of Organ and Improvisation at the Royal Conservatory in Liege, Belgium. Has recorded complete organ works of Franck, and has written for media other than organ.

Harald Genzmer (1909-). Came from a family of literate and well-educated parents. Father was a Professor of Old German literature. Studied composition with Hindemith and with Curt Sachs studied musicology. From 1938 active with Oskar Sala and Friedrich Trautwein, which led to his activities with the experimental Trautonium. In 1946 was on the faculty at the Hochschule in Freiburg. Since 1948 has done more private composing. In the 1950's his attitude toward composition embraced stronger rhythmic treatment and dynamic stylistic qualities.

Alberto Ginastera (1916-). Born in Buenos Aires and still active there. Leading composer of Latin America among the lesser known composers of that area. Has written equally well for many musical media. Places emphasis on ethnic sources and folklore of his native region.

Otto Luening (1900-). Student of Busoni. Enrolled in the Munich State Academy of Music in 1915, transferred to the Conservatory in Zürich. Returned to the U.S.A. in 1920 and was active in the theatre. From 1925-1928 was director of the opera department at Eastman. In 1952 one of the pioneers of tape

music development in America. In 1958 appointed composer-in-residence at the American Academy in Rome. Has composed many works since 1958.

Jan Mul (1911-). Born in Haarlem and studied with Sem Dresden and Hendrik Andriessen. Up to 1960 was organist in Haarlem; since then active as a music critic. Has favored church music for the Roman Catholic liturgy. Active in writing film music.

Ernst Pepping (1901-). Has been most active in vocal music for liturgical purposes. Emphasizes the traditional and conservative ideas of the old Netherlands school and also shows an influence of Hindemith, possibly Distler also. Since 1953 a professor of composition at the Berlin Musikhochschule. Was given an honorary doctorate in 1961 by the free university of Berlin. Has done much composing privately in many media.

Daniel Pinkham (1923-). Born in Lynn, Massachusetts. He studied harmony with Merritt and Piston, harpsichord with Putnam Aldrich and Wanda Landowska, and composition with Copland, Boulanger, and Honegger. He has a Master of Arts degree from Harvard University. Pinkham is also an organist and has recorded several organ works.

Siegfried Reda (1916-). Studied with Distler and Pepping. Has always favored liturgical musical tendencies. Had many church music positions before and after the

War. In 1946 was made director of the Kirchenmusik
Folkschule. Since 1953, director of music at
Altstadtgemeinde, Mülheim, Ruhr. His music always
shows an intangible and mysterious element.

Hermann Schroeder (1904-). Cathedral organist at Trier,
from 1938. From 1956-1961 active as a composer and
teacher at the University at Köln. Active in
Rheinlander chamber orchestral works as director
since 1962. Many of his organ pieces for the church
service are performed in this country not infre-
quently.

Gerhard Wuensch (1925-). Born in Vienna. Has written
over thirty works for many musical combinations. Has
received several prizes for his compositions. Has
also composed for radio plays and film scores. Now
Professor of Music at the University of Toronto.

VITA

Robert Michael Rudd was born October 11, 1939 in Alto, Texas. Activities in church music programs and public school music led to greater interests in music in Marshall, Texas, where the author graduated from high school. The author attended North Texas State University for two years in undergraduate work and one year graduate work, and the latter included a teaching Fellowship for one year. Other activities have included several positions as church organist and a considerable amount of private teaching.

The writer received both his Bachelor and Master of Music degrees from Louisiana State University in 1962 and 1963.

EXAMINATION AND THESIS REPORT

Candidate: ROBERT MICHAEL RUDD

Major Field: Music History and Literature

Title of Thesis: "Stylistic Trends in Contemporary Organ Music; A Formal and Stylistic Analysis"

Approved:

Kenneth B. Klam
Major Professor and Chairman

Max Goodrich
Dean of the Graduate School

EXAMINING COMMITTEE:

Ernest Linn

Paul Louis Abel

Frederic Crane

Timothy C. Hewes

Robert Sek

Milton Hallman

Earl Redding

Date of Examination:

June 26, 1967